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Johnson

The Influence of German Literature on
Music up to 1850

THE INFLUENCE OF GERMAN LITERATURE ON MUSIC UP TO 1850

BY

MARY FERN JOHNSON

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

IN

MUSIC

SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

1917

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UNIVERSITY OF ILLINOIS

June 1, 1907

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

MARY FERN JOHNSON

ENTITLED THE INFLUENCE OF GERMAN LITERATURE ON MUSIC UP TO

1850

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF MUSIC

George T. Schwartz
Instructor in Charge

APPROVED:

HEAD OF DEPARTMENT OF

Music

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THE INFLUENCE OF GERMAN
LITERATURE ON MUSIC UP TO 1850

INTRODUCTION

German literature has exerted a broad influence upon music; the legends which form the basis for the best-known and best-loved literary gems, lending themselves especially to the musician's fancy and imagination.

In dealing with this subject, those musical compositions which have some literary background have been considered. Songs for one voice are not used, as they are innumerable, and furnish a subject for investigation in themselves. Also Wagner's operas were not considered as they, with their legendary background have been much discussed by many critics and investigators. #

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M.A.Murphy-Legendary and Historical Sources of the Early
Wagnerian Operas.

M.L.Reuhe-Sources of Wagner's "Der RIng des Nibelungen".



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Other opera texts have been included; the libretto being in a class of literature by itself, not ordinarily that of as literature, (literature,-meaning to the average individual, poetry, and prose works, written as complete compositions in themselves, with no anticipation of a musical setting); these operas are considered because they are based upon legends familiar in German literature, many of them being exactly the same plot and development as the literary selection. Whenever it was possible to find an adequate description, I have included an outline of the plot. In many cases I have given an analysis of the overture to the opera because I felt such an analysis to be necessary.

Of the works which are not operas, there are listed canons, part-songs, cantatas, piano compositions, symphonic poems, and symphonies. As in the case of opera, I have given an analysis whenever possible and tried to show in what ways and to what extent the composer has made use of the literary text.

I have listed the composers and their compositions alphabetically, making Part I. Part II contains the analyses of the more important compositions.

PART I

COMPOSERS AND THEIR COMPOSITIONS

ADAM, Adolph C.
Pianist. Paris 1803-1856.

Faust (Goethe) -Ballet

Giselle (Heine) -Ballet

Le Chalet (Scribe after Goethe) -Opera

AGTHE, Carl Christain
Organist and Director. Hettstädt 1762- Ballenstadt 1797

Erwin und Elmire (Goethe) -Opera

Spiegelritter, Der (Kotzebue) -Opera

ANDRE, Johann
Conductor and Composer. Offenbach a/M 1741- Berlin 1799

Belmont und Constanze (Bretzner) -Opera

Claudina von Villabella (Goethe) -Operetta

Erwin und Elmire (Goethe) -Operetta

Lenore (Bürger) -Piano Romance

ANDRE, Johann Anton
Violinist, Pianist, and Composer. Offenbach a/M, 1775-
Berlin 1842

Friede Tuiscons, Die (Offenbach) -Cantata

ANNA AMALIA, Duchess of Saxe-Weimar
Brunswick, 1739-1807.

Erwin und Elmire (Goethe) -Melodrama

ARNOLD, Dr. Sam
Composer and Conductor. London 1740-1802

Harlequin Dr. Faustus (Goethe) -Opera

BACH, Johann Sebastian
Composer. Eisenach 1685- Leipzig 1750

Coffee-Cantate (Picander) -Comic, dramatic cantata.

Passion nach Matthäus (Picander) -Oratorio

Zufriedengestellte Aeolus, Der (Picander) -Dramatic cantata in honor of the name-day of Dr. A. F. Miller.

BEECKE, Ignaz
Harpsichord player, Wallerstein, ?-1803

Claudine de Villa Bianca (Goethe) -Opera

Hermannschlacht (Kleist) -Overture and Choruses.

BEETHOVEN, Ludwig van
Composer. Bonn, 1770- Vienna, 1827

Bundeslied (Goethe) -An arrangement for choruses and wind instruments.

Choral Symphony (Schiller)

Coriolanus (von Collin) -Overture

Edel sei der Mensch (Goethe) -six-part Canon

Egmont (Goethe) -Incidental music

Es war Einmal (Goethe) -Variations for piano on Dittersdorfs air.

Falstafferel (Schuppenzigh) -Incidental music.

Fantasie (Kuffner) -Cantata

Fidelio (Sonnleithner) -Opera

Glorreiche Augenblick, Das (Wiessenbach) -Cantata

Glück zum neuen Jahr (Goethe) -Canon

Ich denke Dein (Goethe) -Variations, piano duet.

Im Arm der Liebe (Heltzen) -Canon

Kind, willst Du? (Winter) -Variations

König Stephen (Kotzebue) -Incidental music

#

? indicates that further information is unavailable.

- Kurz ist der Schmerz (Schiller) -Canon
Lenore (sonnleithner) -Overture
Leonore Prohaska (Duncker) -Incidental music
Lerne Schweigen,O Freund (Herder) -Canon
Meeresstille und Glückliche Fahrt (Goethe) -Cantata
Prometheus (Vigano) -Ballet
Rasch tritt der Tod (Schiller, 'Wilhelm Tell') -Trio for male voices unaccompanied.
Ruinen von Athens (Kotzebue) -Incidental music
Tarpeja,Hersilia (Kuffner) -Triumphmarsch.
Weihe des Hauses,Die (Kotzebue) -Incidental music.

BERAT, Christain,
Organist and Teacher. Saxony 1772-1837

Erwin und Elmire (Goethe) -Opera
BERLIOZ, Hector
Composer. La Cote-Saint Andre 1803-Paris 1869

Le Damnation de Faust (Goethe) -Cantata

BIEREY, Gottlob Benedict
Dramatic composer.Dresden 1772-Breslau 1840

Blumenmädchen,Das (Rochlitz) -Opera
Jery und Bately (Goethe)

BLUM,Karl Ludwig
Dramatic composer and organist.Berlin 1786-1844

Claudine de Villa Bella (Goethe) -Opera
Zoraida,oder die Friede von Granada (Juoy) -Opera.

BLUMENRÖDER,Karl
Dramatic composer and conductor. Nuremberg 1789-?
- Bürgschaft,Die (schiller)
Turandot (schiller)

BLUMENTHAL, Joseph von
Dramatic composer. Brussels, 1782- Vienna, 1850

Turandot (Schiller) -Entr'Actes and Choruses

BRONNER, Georg
Dramatic composer and organist. Holstein 1666-1764?

Berenice (Hinsch)-Opera

Chelard, H.A.J.P.
Dramatic composer. Paris, 1789-Weimar, 1861

Hermannschlacht, Die (Kleist) -Opera

CHERUBINI, Luigi
Composer and theorist. Florence, 1760-Paris, 1842

Abenceragen, Die (Jouy) -Opera

Faniska (Sonnleithner) -Opera

Wasserträger, Die (Bouilly) -Opera

COCCIA, Carlo
Dramatic composer and conductor. Naples, 1782 - Novara, 1873

Maria Stuarda (Schiller) -Opera

CONRADI, August
Dramatic composer. Berlin, 1821-1873

Rübezahl (Rhodes) -Opera

COSTA, Sir Michael
Dramatic composer. Naples, 1807- London, 1884

Don Carlos (Schiller) -Opera

DAMKE, Berthold

Viola player and composer. Hanover, 1812- Paris, 1875

Faust (Goethe) -Choruses

DANZI, Franz
Dramatic composer and cellist. Mannheim, 1763-Carlsruhe, 1826

Turandot (Schiller) -Opera

DIABELLI, Anton
Composer and publisher. Mattsee, Salzburg, 1781-Vienna, 1858

Kurgäste am Lauerbrunnen, Die (Schikaneder)-Opera

DIETTER, Christain Ludwig
Composer and violinist. Ludwigsberg, Würtemberg, 1757-
Stuttgart, 1822.

Belmont und Constanze (Bretzner) -Comic opera.

Teufels Lustschloss (Kotzebue) -Opera

DONIZETTI, Gaetano

Dramatic composer. Bergamo, 1797-1848

Betly (Donizetti from Goethe) -Opera

Maria Stuarda (Donizetti from Schiller) -Opera

DRECHSLER, Joseph

Dramatic composer. Bohemia, 1802-1852

Cabale und Liebe (Schiller) -Operetta

Claudina von Villabella (Goethe) -Opera

EBERWEIN, Traugott Maxilian

Violinist. Weimar, 1775 - Rudolstadt, 1831.

Claudine von Villabella (Goethe) -Opera

Proserpine (Goethe) -Overture

ELLERTON, John Lodge

Amateur composer. Cheshire, 1801 - London, 1873.

Entführung aus dem Serail (Stephanie after Bretzner)
-Opera

ESSEN, Heinrich

Violinist. Salzburg, 1818- 1872

Beiden Prinzen, Die (Schiller) -Opera

FAIST, Immanuel Gottlob Friedrich

Composer and organist. Esslingen in Würtemberg, 1823 -
Stuttgart, 1894

Macht des Gesanges (Schiller) -Setting

FISCHER, Anton

Ried, Suabia, 1777 - Vienna, 1808. Organist

Entlarveten, Die (Schiesskaneder) -Operetta

Gretars Zauberthal (Schiesskaneder) -Operetta

FLOTOW, Friedrich, Freiherr von
Dramatic composer. Mecklenburg, 1812 - Darmstadt, 1883

Martha (Freidrich) -Opera

FORTSCH, Johann Philipp
Dramatic composer. Wertheim, Franconia, 1652 - Lübeck, 1708

Der Irrende Ritter, oder Don Quixote de la Manche
(Hinsch) -Opera

Krösaus (Bostel) -Opera

FREDERICK THE GREAT
Flutist and Composer. Berlin, 1712 - San Souci, 1786

Minna von Barnhelm (Lessing) -March

Gade, Niels Wilhelm
Composer. Copenhagen, 1817 - 1890

Heilige Nacht, Die (Platen) -Cantata

Spring Fantasie (Lobedanz) -Cantata

Strom, Der (Goethe's Mahomed) -Cantata

GÄNSBACHER, Johann
Kapellmeister. Tyrol, 1778 - Vienna, 1844

Erwartung (Schiller) -

Kreuzfahrer, Der (Kotzebue) -Incidental music

GOETHE, W.W.
Composer. Weimar, 1817 - 1885

Anselmo Lancia, or Das Fischermädchen (Korner) -Opera

GRAUPNER, Christoph
Dramatic composer. Kirchberg, Saxony, 1683 - Farmstadt, 1760

Dido (Hinsch) -Opera

GREGOIR, Jacques Mathieu Joseph
Pianist. Antwerp, 1817 - Brussels, 1876

Faust (Goethe) -Cantata

GRETRY, Andre Ernest Modest
Liege, 1741 - Montmorency, 1813

Guillaume Tell (Ledaive after Schiller) -Lyrical drama

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of the manuscript were
written in ink. The rest
of the pages were written
in pencil. The handwriting
is cursive and appears to
be done by a single person.
The paper is off-white and
has some minor staining
and foxing. There are a few
small dark spots or smudges
on the paper, particularly
near the bottom right corner.
The overall appearance is
that of a personal diary or
notebook entry.

HANDEL, Georg Friedrich
Composer. Halle, 1685 - London, 1759

Almira (Feustking) - Opera

Florindo und Daphne (Hinsch) - Opera

Nero (Feustking) - Opera

Passion (Brockes) - Oratorio

HAIBEL, Jacob
Tenor and composer. Gratz, 1761 - Deakovar, 1826

Medizinische Consilium, Das (Schikaneder) - Operetta

Österreichs treue Bruder (Schikaneder) - Operetta

Tsching! Tschking! (Schikaneder) - Operetta

Tyroler Waster, Der (Schikaneder) - Operetta

HÄSER, August Ferdinand
Musical director. Leipsic, 1779 - Weimar, 1844

Triumph des Glaubens (Klopstock) - Oratorio

HAUPTMANN, Moritz
Violinist and composer. Dresden, 1792 - Leipsic, 1868

Erwin und Elmire (Goethe) - Cantata

Gretchen vor dem Bilde der Mater Dolorosa (Goethe) -
Solo and orchestra.

HAYDN, Franz Joseph
Composer. Rohrau, Lower Austria, 1732 - Vienna, 1809

Krumme Teufel, Der (Kurz) - Singspiel

HELLMESBERGER, Georg H.
Violinist. Vienna, 1828 - Hanover, 1858

Bürgschaft, Die (Schiller) - Opera

HENNEBERG, Johann Baptist
Organist, pianist and conductor. Vienna, 1768 - 1828

Conrad Longbarth (Schikaneder) - Operetta

Eisenköninger (Schikaneder) - Operetta

Minna und Peru (Schikaneder, Act I) - Operetta

Scheerenschleifer,Der (Schickaneder) -Operetta

HILLER, Ferdinand

Violinist and composer.Frankfurt a/M, 1811 -Köln, 1885

Gesang des Geisters über den Wassern (Goethe) -
Cantata

Iphigenie,"Es fürchte die Gotter das Menschenheit"
(Goethe) -Cantata

Nacht,Die (Hartmann) -Cantata

Palmensonntag Morgen (Geibel) -Cantata

Traum in der Christnacht (Raupach) -Opera

HILLER, Johann Adam

Dramatic composer.Silesia, 1728 - Leipsic, 1804

ARNDTEkranz (Weisse) -Singspiel

Dorfbarbier,Der (weisse) -Singspiel

Jagd,Die (Weisse) - Singspiel

Liebe auf dem Lande,Die (Weisse) -Singspiel

Lisuart und Dariolette (Schiebler) -Singspiel

Lottchen am Hofe(Weisse) -Singspiel

Lustige Schuster,Der (Weisse) -Singspiel

Verwandelte Weiber,Die (Weisse) -Singspiel

HOFFMANN, Ernst Theodor Amadeus

Writer of fantastic tales.Königsberg, 1776 - Berlin, 1822

Scherz, List, und Rache (Goethe) -Musical setting

Undine (Motte-Fouqué) -Opera

HOFFMEISTER, Franz Anton

Dramatic composer.Rothenburg on the Neckar, 1754 - vienna,
1812

Konigsohn aus Ithaka,Der (Schickaneder) -Opera

KAYSER, Christoph

Scherz, List und Rache (Goethe)

KEISER, Reinhardt
Dramatic composer. Leipzig, 1673 - Hamburg, 1739

Diana (König) -Opera

Irene (Postel) -Festopfer

Krösus (Bostel) -Opera

Passion (Brockes) -Oratorio

KIENLEN, Johann Christoph
Dramatic composer. Poland, 1770 - Dessau, 1830

Claudina von Villabella (Goethe) -Opera

Scherz, List und Rache (Goethe) -Opera

KIND, Friedrich

Abend am Waldbrunnen, Der (Kind) -Opera

Weinberg an der Elbe (Kind) -Opera

Klein, Bernhard
Church composer. Köln, 1793 - Berlin, 1832

Erdennacht, Die (Raupach) -Incidental music to tragedy.

Worte des Glaubens (Schiller) -Cantata

KREBS, Karl August
Pianist. Nuremberg, 1804 -Dresden, 1880

Agnes Bernauer, der Engel von Augsburg (Hebbel) -Opera

Silva, oder die Macht des Gesanges (Schiller) -Opera

KREUTZER, Conradin
Dramatic composer. Mosskirch, Baden, 1780 - Riga, 1849

Jery und Bätelv (Goethe) -Opera

Melusine (Grillparzer) -Opera

Nachtlager in Granada (Kind) -Opera

LACHNER, Franz
Pianist, organist and cellist. Rain, Bavaria, 1804 -Munich, 1890

Alidja, oder die letzten Tage von Pompeii (Prechtler)
-Grand opera

Die Bürgschaft, (von Biedenfeld after Schiller) -Opera

Loreley (Molitor) -Opera

LICKL, Johann Georg
Organist; dramatic and church composer. Korneuburg,
Lower Austria, 1769 - Fünf Kirchen, 1843

Eisenkonigen (Schikaneder) -Opera

Fausts Leben, Thaten und Höllenfahrt (Goethe) -Opera

Waldmännern (Schikaneder) -Opera

Zauberpfeil (Schikaneder) -Opera

LINDPAINTNER, Peter Joseph
Dramatic composer. Coblenz, 1791 - Nonnenhorn, 1856

Bürgschaft, Die (Schiller) -Opera

Faust (Goethe) -Incidental music

Herr Gott, Dich loben wir (Klopstock) -Motet

Lied von der Glocke (Schiller) -Melodrama

LISZT, Franz
Composer and pianist. Raiding, Hungary, 1811 - Bayreuth,
1866

An die Künstler (Schiller) -Cantata

Prometheus (Herder) -Cantata

Tasso (Goethe) -Symphonic poem

LOCKE, Matthew
Composer and organist. Exeter, ? - London, 1677

Psyche (Shadwell) -Setting

LORTZING, Gustav Adolph
Dramatic composer. Berlin, 1803 - 1851

Czaar und Zimmermann (Lortzing) -Comic opera

Drei Edelsteine, Die (Benedix) -Incidental music

Wildschütz (Kotzebue) -Incidental music

LÖWE, Johann Karl
Ballad composer and composer of program music.
Löbejün, 1796 - Kiel, 1869

Frühling, Der (Uhland) -Tone poem

Themisto (Raupach) -Incidental music

Traumerzählung (Raupach) -Incidental music

MAINBERGER, Johann Karl

Pianist, organist and oboist. Nuremberg, 1750 -1815

Spiegelritter, Der (Kotzebue) -Opera

MARSCHNER, Heinrich

Dramatic composer and pianist. Zittau, 1796 -Hanover, 1861

Ali Babi (Hell) -Schauspiel

Goldschmied von Ulm (Mosenthal) -Incidental music

Hermannschlacht (Kleist)

Holzdieb, Der (Kind) -Comic opera

Prince Friedrich von Homberg (Kleist) -Incidental music

Schön Ell' (?) -Incidental music

Vampyr, Der (Wohlbrück) -Opera

Waldmüllers Margret (Rodenburgh) -Incidental music

MASCHEK, Vincenz

Piano virtuoso. Zwikowecz, Bohemia, 1755 - Prague, 1831

Spiegelritter, Der (Kotzebue) -Opera

Mattheson, Johann

Dramatic and church composer. Hamburg, 1681 - 1764

Kleopatra (Feustking) -Opera

Passion (Brockes) -Oratorio

MENDELSSOHN, Felix

Composer. Hamburg, 1809 -Leipsic, 1847

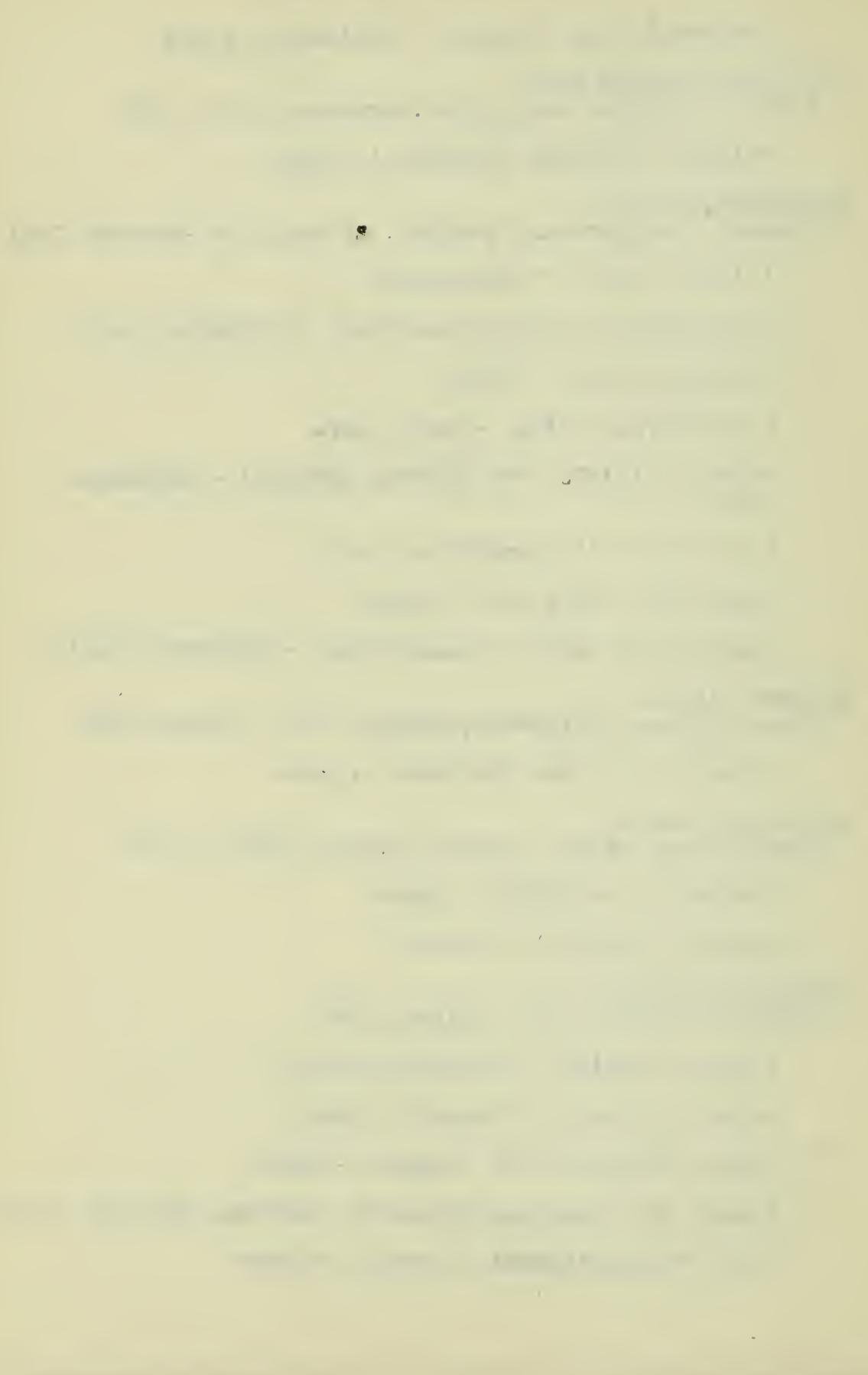
Athalie (Racine) -Incidental music

Beiden Neffen, Die (Caspar) -Opera

Beiden Pedagogen, Die (Caspar) -Opera

Ersatz für Unbestand (Rückert) -Setting for male voices

Erste Walpurgisnacht (Goethe) -Cantata



Festgesang (Schiller) -Cantata
Gutenberg Fest-Cantate (Prölz)
Heimkehr aus der Fremde (Klingemann) -Operetta
Hochzeit des Camacho (Klingemann) -Comic opera
Lobgesang (Klingemann) -Cantata
Loreley (Geibel) - Opera(unfinished)
Meeresstille und Glückliche Fahrt (Goethe) -Overture
Melusine (Kreutzer) -Overture
Sommernachtstraum (Schlegel and Tieck after Shakespeare) -Incidental music
Scherzo-String Octet, Walpurgisnachtstraum aus Faust (Goethe) -

MEYER, Emil

Don Rodigo &c (Schmidt) -Grand opera

MEYERBEER, Jakob

Pianist and composer.Berlin, I79I -Paris, I864

Feldlager in Schlesien (Rellstab) -Opera

Struensee (Beer) -Incidental music

MOZART, Wolfgang Amadeus

Composer,.Salzburg, I756 -Vienna, I79I

Bastien und Bastienne (Schachtner) -Operetta

Entführung aus dem Serail (Stephanie) -Opera

Lob der Freundschaft (Schikaneder) -Cantata

Schauspieldirector (Stephanie) -Operetta

Thämos,König in Egypten (von Gebler) -Incidental music

Zauberflöte, Die (Schikaneder) -Opera

NEUKOMM, Sigismund

Composer.Salzburg.I778 - Paris, I858

Braut vom Messina (Schiller) -Incidental music

NIEDERMEYER, Louis
Dramatic composer. Nyon, Switzerland, 1802 - Paris, 1861

Maria Stuart (Schiller) - Opera

RADZIWILL, Prince
Amateur cellist and vocal composer. 1775 - 1833

Maria Stuart, Complaint of (Schiller) - Piano and cello

Faust (Goethe) - Twenty-five numbers

REICHARDT, Johann Friedrich
Composer and author. Konigsberg, 1752 - Halle, 1814

Claudine von Villabella (Goethe) - Singspiel

Egmont (Goethe) - Singspiel

Erwin und Elmire (Goethe) - Singspiel

Faust (Goethe) - Singspiel

Jery und Bately (Goethe) - Singspiel

Lilla (Goethe) - Singspiel

Tasso (Goethe) - Singspiel

REISSIGER, Karl Gottlieb
Dramatic composer. Belzig, 1798 - Dresden, 1859

Turandot (Schiller) - Opera

RIETZ, Julius
Cellist and composer. Berlin, 1812 - Dresden, 1877

Dithyrambe (Schiller) - Cantata

Jery und Bately (Goethe) - Opera

Lied von Wein (Geibel) - Cantata

Lorbeerbaum und Bettelstab (Holtei) - Incidental music

RIOTTE, Philipp Jakob
Conductor. Treves, Prussia, 1776 - Vienna, 1856.

Liebe auf dem Lande (Weisse) - Opera

ROCHLITZ, Johann Friedrich
Critic. Leipsic, 1769-1842

Vollendung des Erlösers, Die (Rochlitz) - Cantata

ROMBERG, Andreas
Violinist.Vechta, 1767 -1821

Lied von der Glocke,Das (Schiller) -Cantata

Monolog der Jungfrau von Orleans (Schiller) -Cantata

ROSSINI, Gioachhino Antonio
Opera composer.Pesaro,in the Romagna, 1792 -Paris, 1868

Guillaume Tell (Schiller) -Opera

Schack,Benedick
Singer and composer.Bohemia, 1758 -Munich, 1826

Schack and Gerl

Anton der dumme Gartner (Schikaneder) -Operetta

Schack and others

Beiden Antons,Die (Schikaneder) -Operetta

Jakob und Nannerl (Schikaneder) -Operetta

Der Stein der Weisen(Schikaneder) -Operetta

Wohlthätige Dervisch,Der(Schikaneder)

SCHICHT, Johann Gottfried
Church composer.Reichenau,Saxony, 1753 -Leipsic, 1823

Ende des Gerechten (Rochlitz) -Oratorio

Schloesser,Ludwig
Conductor and composer.Darmstadt, 1800 -1886

Faust (Goethe) -Incidental music

SCHMIDT, Johann Philipp
Amateur dramatic composer and critic.Königsberg, 1779-
Berlin ,1853

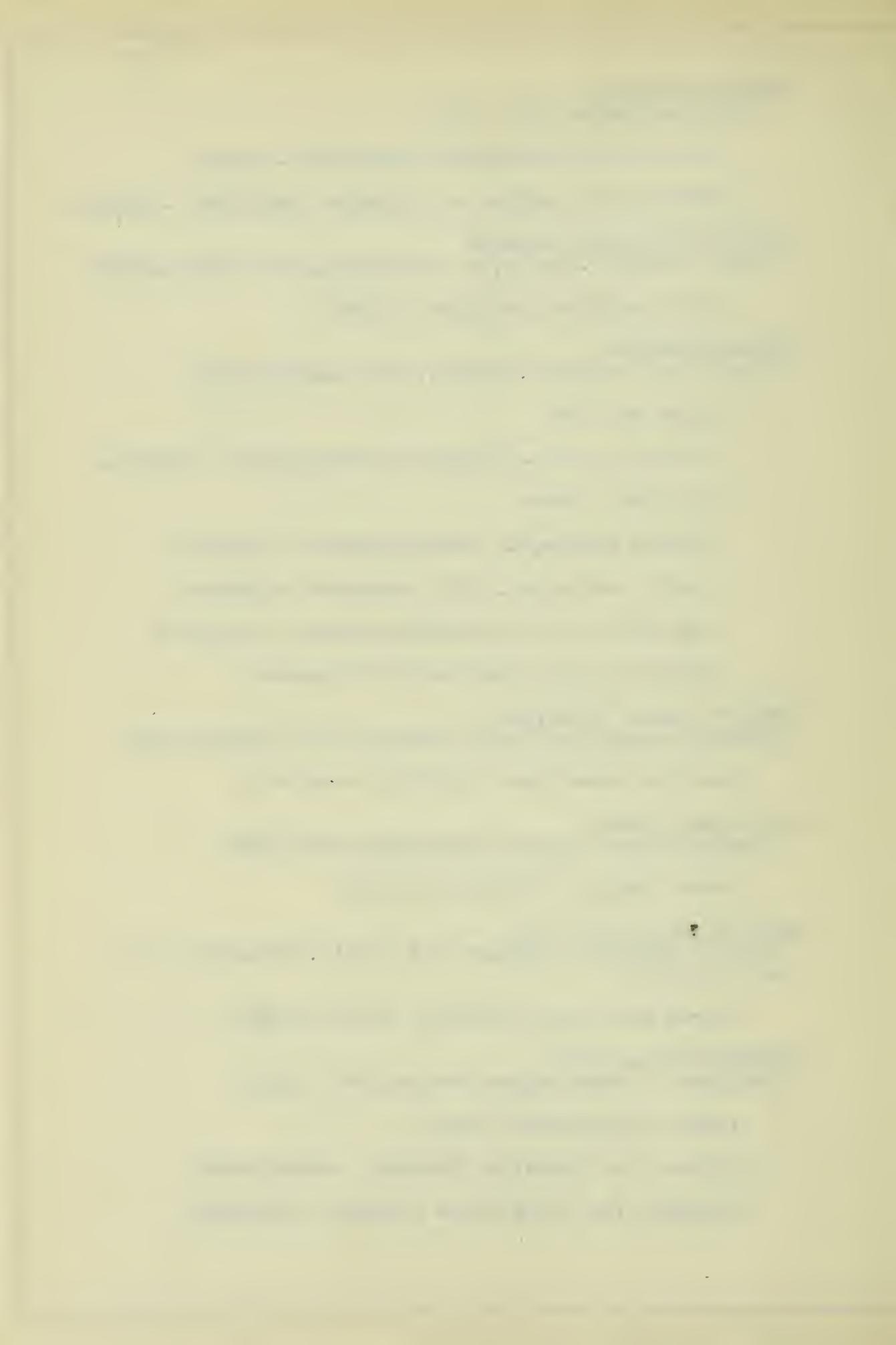
Alfred der Grosse (Körner) -Heroic Opera

SCHUBERT,Franz Peter
Composer of vocal works.Vienna, 1797 - 1828

Adrast (Mayrhofer) -Opera

Alfonso und Estrella (Schober) -Grand opera

Claudina von Villa Bella (Goethe) -Singspiel



Fernando (Stadler) -Operetta

Freunde von Salamanka (Mayrhofer) -Operetta

Miriam's War Song (Grillparzer) -Cantata

Rosamunde (Chezy) -Opera

Sakontala (Neumann) -Opera

Spiegelritter, Der (Kotzebue) -Singspiel

Vierjährige Posten, Die (Körner) -Operetta

Zauberharfe (Hoffmann) -Melodrama

Zwillingsbrüde (Hoffmann) -Operetta

Teufels Lustschloss (Kotzebue)

SCHULZ, Johann Abraham P.

Organist and composer. Lüneberg, 1747 - Schwedt, 1800

Athalia (Racine) -Incidental music

Götz von Berlichingen (Goethe) -Incidental music

SCHULZ, Johann Philipp

Instrumental composer. Langensalza, 1773 - Leipsic, 1827

Faust (Goethe) -Overture

Jungfrau von Orleans (Schiller) -Overture

SCHUMANN, Robert

Instrumental composer. Zwickau, Saxony, 1810 - Endenich,
(near Bonn) 1856

Adventlied (Rückert) -Cantata

Bilder aus dem Osten (Rückert) -Piano composition

Braut von Messina (Schiller) -Overture

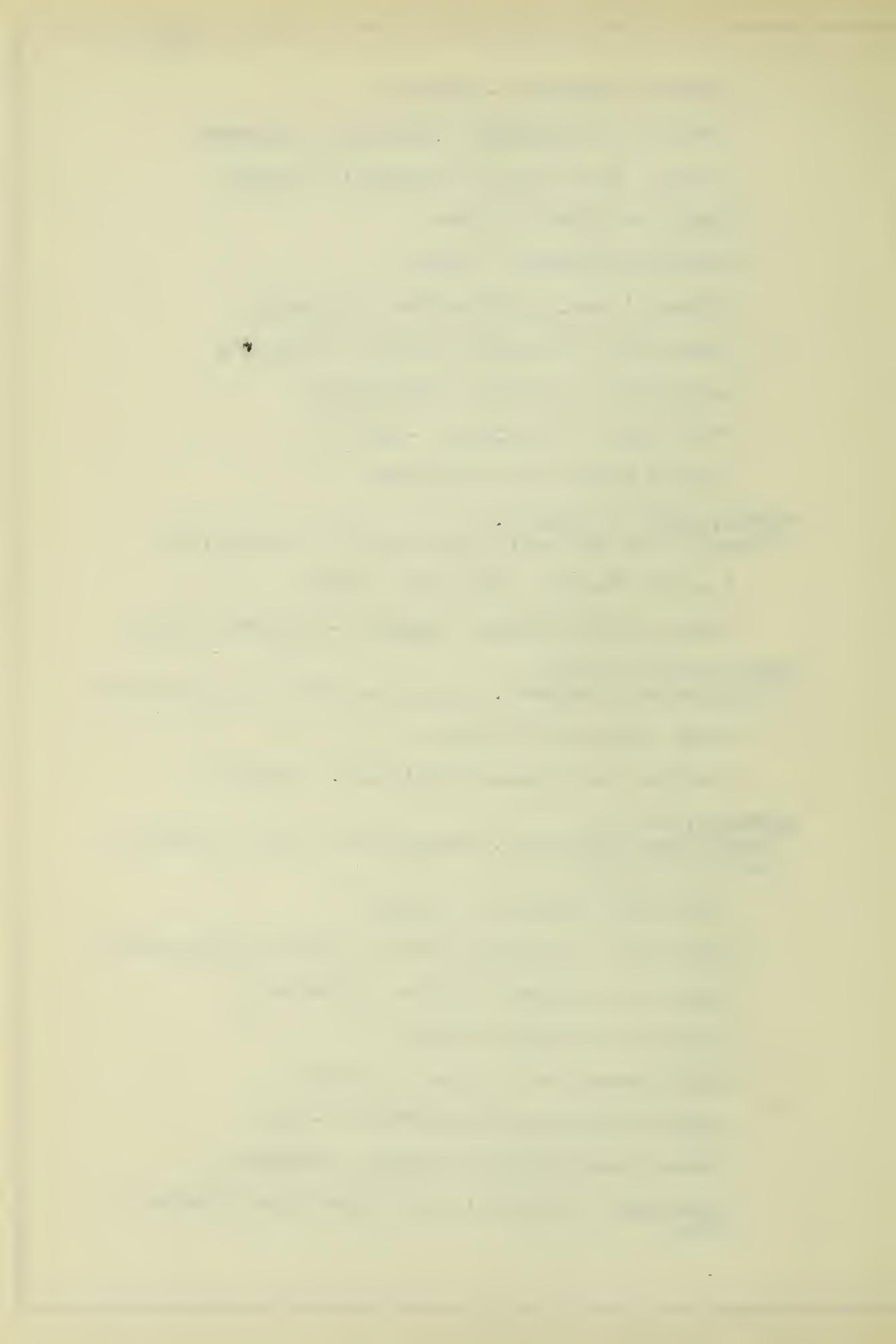
Fantasie (Schlegel) -Piano

Faust, Scenen aus (Goethe) -Cantata

Genoveva (Reinick after Hebbel) -Opera

Hermann und Dorothea (Goethe) -Overture

Intermezzo, Gretchen's song from Faust, (Goethe) -
Piano



Mignon, Requiem für -Wilhelm Meister (Goethe) -
Cantata

Nachtlied (Hebbel) -Cantata

Papillons (Richter) -Piano suite

Ritornelle (Rückert) -Canon

Schön Hedwig (Hebbel) -Ballad

Spanisches Liederspiel (Geibel) -Song cycle

Symphony, B-flat (Böttger)

Verzweifle nicht im Schmerzenthal (Rückert) -Motet

Zigeunerleben and two others (Geibel)

SCHWEITZER, Anton

1737 -1787

Erwin und Elmire (Goethe) -Operetta

SCHWENKE, Christain Friedrich

Instrumental and vocal composer. Hartz, 1767 - Hamburg,
1822

Frohsinn (Klopstock) -Cantata

Um Erdeh wandeln Monde (Klopstock) -Cantata

Vaterunser (Klopstock) -Cantata

SECHTER, Simon

Contrapuntist. Friedburg, 1788 - Vienna, 1867

Braut von Messina (Schiller) -Chorus

SEYFRIED, Ignaz Xavier

Dramatic composer, and conductor. Vienna, 1776 -1841

Amors Schiffchen (Schikaneder) -Operetta

Löwenbrunnen (Schikaneder) -Operetta

Minna und Peru (Schikaneder) -Operetta

Ostindier von Spittelberg (Schikaneder) -Operetta

Wundermann am Wasserfall (Schikaneder) -Operetta

SCHÜTZ, Heinrich
Composer. Köstritz, Saxony, 1585 - Dresden, 1673

Dafne (Opitz) -Singspiel

SPOHR, Louis
Violinist and composer. Brunswick, 1784 - Cassel, 1859

Alchymist, Der (Pfeiffer) -Opera

Berggeist, Der (Döring) -Opera

Faust (Goethe) -Opera

Jessonda (Gehe) -Opera

Kreuzfahrer, Der (Spohr) -Opera

Last Judgment (Rochlitz) -Opera

Sonst und Jetzt (Goethe) -Concertino

Tochter der Luft (Raupach) -Concert overture

Vaterunser (Klopstock) -Cantata

Vaterunser (Mahlmann) -Cantata

Weihe der Töne (Pfeiffer) -Symphony

Zemire und Azor (Ihlee) -Opera

SPONTINI, Gasparo L.B.
Dramatic composer. Majotati, 1774 - Ancona, 1851

Agnes von Hohenstauffen (Raupach) -Opera

Kennst du das Land (Goethe) -Setting

Milton (Raupach) -Opera

Nurmahal (Herklots) -Opera

Verlorene Paradies, Das (Raupach- Söbernheim) -Opera
(Unfinished)

STADEN, Sigismund Gottlieb
Organist and composer. Nuremberg, 1607 - 1655

Seelewig (Harsdörfer) -Musical drama

STEGMAYER, Ferdinand
Pianist and violinist. Vienna, 1803 - 1863

Ostindier von Spittelberg,-with Seyfried (Schikaneder)

Proteus und Arabiens Söhne (Schikaneder)

Thespis Traum (Schikaneder)

STEIN, Karl Andreas

Piano maker and composer. Vienna, 1797 - 1863

Goldene Gans, Die (Langbein) - Comic opera

STOELZEL, Gottfried Heinrich

Dramatic and church composer. Grünstadt, Saxony, 1690 - Gotha, 1749

Passion (Brockes) - Oratorio

SÜSSMAYER, Frances Xavier

Capellmeister and composer. Steyer, Upper Austria, 1766 - Vienna, 1803

Hirten am Rhein (Schikaneder) - Operetta

Spiegel von Arkadien (Schikaneder) - Operetta

TELEMAN, Georg Philipp

Dramatic and church composer. Magdeburg, 1681, - Hamburg, 1767

Passion (Brockes) - Oratorio

TEYBER, Franz

Organist, pianist and dramatic composer. Vienna, 1756 - 1810

Alexander (Schikaneder) - Opera

Pfändung und Personalarrest (Schikaneder) - Operetta

TOMASCHECK, Johann Wenzel

Pianist and organist. Skutsch, Bohemia, 1774 - Prague, 1850

Braut von Messina (Schiller) - Scenes from.

Elegie auf eine Rose (Hölty) - Program music

Faust (Goethe) - Scenes

Hektor und Andromache (Schiller) - Ballad for soprano and bass

Maria Stuart (Schiller) - Scenes

Wallenstein (Schiller) - Scenes

VERDI, Giuseppe
Operatic composer. Parma, 1813 - 1901

I Masnadieri (Die Räuber) (Schiller) -Opera

Luisa Miller (Schiller) -Opera

VIERLING, Georg
Instrumental and vocal composer, Frankenthal, Bavaria,
1820 - 1901

Hermannschlacht (Kleist) -Overture

Maria Stuart (Schiller) -Opera

VOGLER, Abt Georg Joseph
Composer. Würzburg, 1749 - Darmstadt, 1814

Agnes Bernauerin (Hebbel) -Incidental music

Athalie (Racine) -Incidental music

Hussiten vor Naumberg im Jahre 1432 (Kotzebue) -
Schluss-chor

Kastor und Pollux (Vogler) -Opera

Kreuzfahrer, Der (Kotzebue) -Overture

Samori (Huber) -Opera

WALTER, Ignaz
Dramatic singer and composer. Radowitz, Bohemia, 1759 -
Ratisbon, 1830

Spiegelritter, Der (Kotzebue) -Opera

WEBER, Carl Maria von
Composer. Eutin, Oldenburg, 1786 - London, 1826

Abu Hassan (Hiemer) -Comic singspiel

Carlo (Graf von Blankensee) -Chorus

Diana von Poitiers (Castelli) -Romance

Du, bekränzend unsre Laren (Kind) -Cantata

Erhebt den Lobgesang (Kind) -Cantata

Euryanthe (Chezy) -Opera

Freischütz (Kind) -Opera

- Heinrich IV, König von Frankreich (Gehe) -Opera
Jubel Cantate (Kind)
Kampf und Sieg (Wohlbrück) -Cantata
Konig Yngurd (Müllner) -Incidental music
Leuchtthurm, Der (Houwald) -Incidental music
Leyer und Schwert (Körner)
Lieb' um Liebe (Rublack)
Lodoiska (Cherubini) -Solo and orchestra
Natur und Liebe (Kind) -Cantata
Oberon (Wieland) -Overture
Peter Schmoll und seine Nachbaren (Türke after Cramer) -Comic opera
Preciosa(Wolff) -Incidental music
Rübezahl (Rhodes) -Opera
Sappho(Grillparzer) -Chorus with wind instruments
Sternenmädchen, in Maidlinger Wald (Huber)
Sylvana (Schiller) -Opera
Turandot (Schiller) -Opera
Wo Nehm' ich Blumen her (Heil) -Cantata
- WEIGL, Joseph
Dramatic and church composer. Eisenstadt, Hungary, 1766 - Vienna, 1846
- Kaiser Hadrian (Sonnleithner) -Opera
Schweizerfamilie (Castelli) -Opera
Weihe der Zukunft (Sonnleithner)
- WINTER, Peter von
Dramatic composer. Mannheim, 1755 -1825
- Babylons Pyramiden (Schickaneder)
Jery und Bately (Goethe) -Opera

- Labyrinth, Das (Schikaneder) -Opera
- Scherz, List und Rache (Goethe)
- WOEFEL, Joseph
Pianist. London, 1772 - Salzburg, 1812
- Höllenbergs, Der (Schikaneder) -Opera
- Kopf ohne Mann, Der (Schikaneder) -Opera
- Trojanisches Pferd, Das (Schmieder) -Opera
- WOLFRAM, Joseph Maria
Amateur composer. Dobřan, Bohemia, 1789 - Teplitz, 1839
- Alfred (Kotzebue) -Grand opera
- ZINGARELLI, Nicola Antonio
Dramatic composer. Naples, 1752 - Terre del Greco, (near Naples) 1837
- Sappho (Grillparzer)
- ZOPFF, Hermann
Composer. Glogau, Silesia, 1826 - Leipsic, 1883
- Tell (Schiller) -Symphonic poem
- ZUMSTEEG, Johann Rudolf
Dramatic composer and cellist. Sachsenflur, 1760 - Stuttgart, 1802
- Frühlingsfeier (Klopstock)
- Räuber, Die (Schiller) -Choruses

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BACH, Johann Sebastian
Passion nach dem Evangelisten Matthaus

The text of this cantata is contained in "Scherzhafte und Satyrische Gedichte" by Picander; the text being selected from the Gospel of St. Matthew. It is partly dramatic and partly epic in form.

An Evangelist, the principal tenor, relates certain events; but Christus, Pilatus and other persons speak in the words assigned to them in the Bible. The arias and choruses, called Soliloquiae at the time of their composition, are meditations and expressions of sorrow upon the events acted and narrated. The double choruses of fanatical Jews, and loving disciples, in the dramatic form, are in intricate part-writing. The congregation was expected to join in the chorals, representing the voice of the entire Christian Church, and the sermon was delivered between the parts of the parts of the oratorio.

Part I tells of the conspiracy of the High Priests and Scribes; the anointing of Christ; the institution of the Lord's Supper; the prayer on the Mt. of Olives, and the betrayal by Judas.

Part II describes the hearing before Caiaphas; Peter's denial; Pilate's judgment; Judas' death; the progress to Golgotha; the crucifixion, death, and burial of Christ.

The music is written for two choruses, each with its own orchestral and organ accompaniment, but in the less

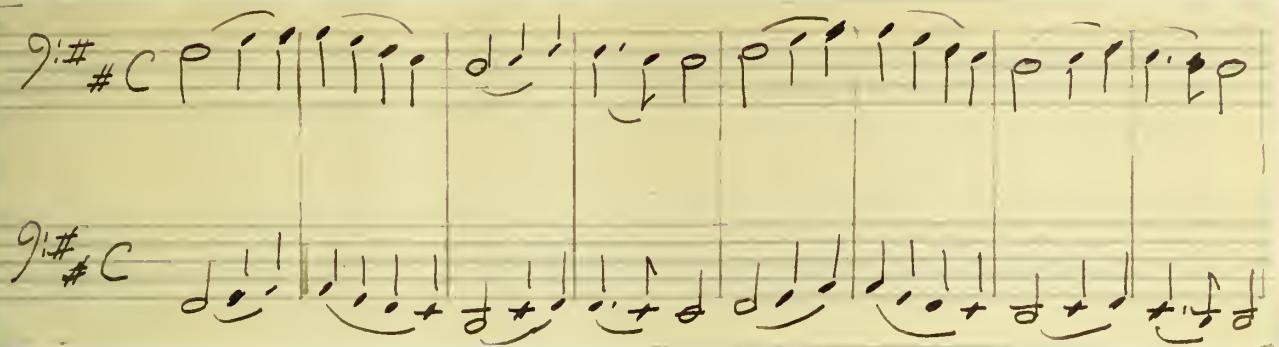
dramatic numbers and chorals, they are combined.

BEETHOVEN, Ludwig van

Choral Symphony

Beethoven's ninth symphony is known as the Choral Symphony on account of the setting of Schiller's "Ode to Joy", which forms the last movement.

In the last half of the third movement, the sonnet of heaven returns, and the relieving theme also returns, but in another key, and again we have the slow theme with yet another treatment, - always more beautiful, more ineffable than before. Then a mighty fanfare of trumpets, wind instruments and drums breaks out presto, only to give place to a great phase of recitative by the cellos, basses. Again the fanfare, stronger than before, and anew the cellos, basses and violas strive to stay the current with soberer phrases of recitative. The shuddering fifths of the opening movement are recalled and again stronger, more seriously and significantly than before, the almost human voices of the basses, unaccompanied, interpose their recitative. A fragment of the Scherzo is brought back, followed by the recitative again. Then there are two measures of slow movement and then again the recitative. The other instruments begin to feel the coming theme, and presently the basses and cellos alone sing the delightful melody to which Schiller's great text will be sung.



This melody is a triumph of art. Its exquisite simplicity, its natural ease and quasi-folkstone quality are as notable as its expressive sweetness when regarded in the light of the noble accents and cadences which have preceded it. The whole orchestra enters upon the development of this theme and carries it to a great height.

The movement is again interrupted and the fanfare of the opening returns. This time it is not the voices of the orchestral basses which interrupt and remonstrate, but the baritone solo, who says, "O, friends, not with these tones, but all join in a song of thankfulness and joy". The solo basso takes up the strain, singing the first verse to the melody already prepared for it; when he has finished the chorus takes up the strain and now we enter upon the hymn in earnest. The climax is reached in a crushing prestissimo, the chorus shouting the refrain,

"Millions, loving, I embrace you,

All the world this kiss I send",

It has often been noticed that the writing for voices in this work is not fortunate. The soprano parts and much of the others lie too high, so that it is not

possible to reach the pitch and retain it without an effort which to a degree detracts from the effect intended. At the same time it is impossible to take the finale in a lower key, owing to its relation to the work as a whole, and equally impossible to rewrite the voice parts without modifying Beethoven's ideas to a degree to which no musician would dare.

A handwritten musical score for piano and voice. The score consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The vocal part is written below the piano part.

System 1: Treble clef, key signature of one sharp. The vocal line starts with "Seid umschlungen Millionen!" followed by "diesen Kuss der ganzen". The piano accompaniment features eighth-note chords.

System 2: Treble clef, key signature of one sharp. The vocal line continues "diesen Kuss der ganzen". The piano accompaniment features eighth-note chords.

System 3: Treble clef, key signature of one sharp. The vocal line starts with "Seid umschlungen Mill...". The piano accompaniment features eighth-note chords.

System 4: Treble clef, key signature of one sharp. The vocal line continues "Welt! ... o... non! die --- sen Kuss der gan... zen". The piano accompaniment features eighth-note chords.

System 5: Treble clef, key signature of one sharp. The vocal line continues "gan... zen". The piano accompaniment features eighth-note chords.

Handwritten musical score for voice and piano. The vocal part is written in two staves. The first staff starts with a treble clef, a key signature of one sharp (G major), and a common time signature. The lyrics "Welt! Bru - der" are written below the notes. The second staff continues the melody. The piano accompaniment is written below the vocal line, featuring a bass clef, a key signature of one sharp (G major), and a common time signature. The lyrics "überm Sternen Zeit muss ein lie - Ger Vater" are written below the piano notes. The music includes various dynamics like forte (f), piano (p), and mezzo-forte (mf), and tempo markings like 40 and 80.

Welt! Bru - der überm Sternen Zeit muss ein lie - Ger Vater

BEETHOVEN

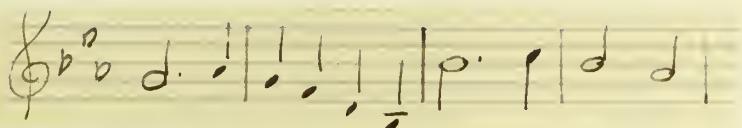
Coriolanus Overture

The Coriolanus Overture in C-minor, was inspired by a tragedy by Heinrich von Collin, a German author. It is dedicated to von Collin.

The movement is in C-minor, Allegro con brio, 4-4 time, and opens with a unison of the strings on the keynote, followed by a sharp ff chord, from the full orchestra. This repeated twice, and then two more heavy chords lead to the announcement of the agitated principal theme:



After a comparatively short development this makes way for the entrance of the melodious second theme in E-flat major:



Passing thru the usual form of free-fantasia and recapitulation, the overture eventually concludes with dramatic coda descriptive of Coriolanus' death.

Egmont, Incidental music to

The Egmont music is composed for the tragedy of the same name by Goethe.

Overture

The overture opens with a short introduction in slow tempo, which leads up to the main body of the movement, in F-minor, Allegro 3-4 time, beginning with a scurrying run in the strings followed by the downward rushing principal theme in the cellos. After a brief development of this subject comes the second theme, consisting of some impetuous chords for the strings, answered by quieter phrases from the woodwinds. The middle section of the movement is very short, consisting chiefly of a fragment of the first theme which the solo woodwinds sing softly to each other. This is followed by the usual recapitulation, substantially a repetition of the first part with necessary changes of key, and finally concluding with some suppressed and long-held chords for the wood-winds. The coda, in F-major, Allegro con brio 4-4 time, begins softly with a figure for the violins, quickly working up to a mighty climax for full orchestra, which is sustained to the end of the movement. The finale of this work, the Symphony of Triumph No. II, is almost an exact repetition of this coda, beginning at the climax.

Entr' Acte

This number, played between the first and second

acts of the tragedy, is in two parts. The first, in A-major Andante 2- $\frac{2}{4}$ time, is a short expressive movement, which is mentioned as having reference to Brackenburg's despair over his hopeless love for Clara. This serves as a prelude to the second part, A-major, Allegro con brio 4-4 time, a spirited movement, considerably longer than the preceding, and having to do evidently with the revolutionary atmosphere which overhangs the situation.

Entr' Acte

This movement, E-flat major Larghetto 3-4 time, which has its place between the second and third acts, is developed chiefly from the motive with which it opens and a more melodious strain which appears a few measures further on, and maintained throughout, an agitated and of a quasi-martial character.

Entr' Acte

Four introductory measures precede this movement, which is in two parts: the first, C-major Allegretto 2-4 time, being developed from a theme taken from the foregoing song; the second is a spirited march, known as Alva's March. At the end of the march, which signalizes the entrance of the Duke of Alva and Spanish troops into Brussels, the curtain rises on Act Four, the orchestra continuing with a short passage (C-Minor) in which is reflected the apprehension of the populace.

Entr' Acte

After a few introductory measures comes a rem-

inescence of the second Entr' Acte, followed by a longer passage, E-flat major, Andante agitato 6-8 time, expressive of Clara's anxiety over Egmont's fate.

Clara' Death

Brackenburg brings Clara the news that Egmont is to die, and she in her anguish ends her own life with poison.

Melodrama

Egmont in his cell, soliloquises, dreams, wakes at the dawn of the execution day, the orchestra playing all the while.

Finale

Symphony of Triumph.

BEETHOVEN

Glorreiche Augenblick, Das

Das Glorreiche Augenblick is a cantata based upon a poem by Dr. Alois Weissenbach. The numbers of the cantata follow in their respective order;

Chorus—"Europa steht"

Recitative and chorus—"O, seht sie nah und naher treten"

Grand scena—"O, Himmel, Welch Entzucken". This is a soprano solo with violin obligato and chorus.

Soprano solo and chorus—"Das Auge schaut"

Recitative and quartet—"Der den Bund im Sturme festgehalten", two sopranos, tenor and bass.

Chorus and fugue—"Es treten hervor die Scharen der Frauen"

BEETHOVEN

Ungerns Erster Wohlthäter, König Stephen

Beethoven wrote incidental music to Kotzebue's drama, "König Stephen".

Stephen I was the first to bring his country under Christain domination and to establish a complete system of well-ordered government. The prologue was not concerned with any very dramatic incidents. It represented King Stephen seated on a throne constructed of shields on a plain near Buda-Pesth. Before him and his retinue there passes a procession of Hungarian nobles, warriors, ambassadors from Bavaria, and others. Stephen's pagan enemy Gymla, is carried in in chains, and in the name of Christ pardoned and set at liberty by the king. Gymla thereupon embraces Christianity. Later the crown sent by the Pope is brot in by ambassadors, and at the close of the drama, Stephen, having placed the emblem on his brow, is moved to a species of inspired clairvoyance, and in a vision sees his successors on the throne, -Laislaw, Andrew, Ludwig the Great, Hunyadi, Maria Theresa, -pass in review before him.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, kettle-drums and strings.

The main movement of the overture is preceded by an introduction, Andante con moto, E-flat major, 2-4 time. There are loud calls in the brass instruments followed by

a melody heard in the flute. This passage, Hungarian in character, appears also in the body of the drama, where it is given to the chorus for female voices; "Wo die Unschuld Blumen streute". The main body of the piece, Presto, E-major or 2-4 time, opens with a vigorous subject, the national character of which is also pronounced. The second theme, in B-flat major, is given out by the flutes and clarinets. There is a remarkable resemblance of this subject to that final one of Beethoven's Choral Symphony, where an almost identical passage occurs before the entrance of the solo quartet. The development section is slight, most of its material being really a repetition of the matter put forward in the introduction. At the close of this, the recapitulation brings back the principal themes, the second subject being now in E-major and a brilliant coda concludes the work.

The other numbers in the play are: the chorus, "Ruhend von seinem Thaten"; chorus, "Auf dunklem Irrweg in finstern Hainern"; Siegesmarsch; female chorus, "Wo die Unschuld Blumen streute"; Melodrama; chorus, "Eine neue strahlende Sonne"; maestoso con moto; Geistliche Marsch; choral finale, "Heil unsren Engeln".

BEETHOVEN

Lenore Overture

Beethoven found it a matter of no small difficulty to write an overture which would be sufficiently noble and at the same time not too long for public performance. He made three attempts and the third overture is considered the best.

There is an adagio introduction, beginning in unison. The peaceable beginning presently gives place to no small passion, which again subsides before beginning the allegro, where the real substance of the work may be said to begin.

The principal idea is given out by the first violins and cellos in octaves, and it is a singularly native bit of melody, affording little promise of the great things to which it is destined to belong as Beethoven unfolds it. The second theme is noteworthy and there is a grand climax to which the composer works up, preparatory to the interruption by the sounding of the trumpets outside, wherein the minister is about to interrupt the proceedings in the underground dungeon. After the first trumpet there is a suspense, then the movement resumes but always with great reserve as one does after a shock; and then the second trumpet, and the triumphant and merry conclusion. The entire tone of the overture is singularly noble and pure, and if wifely devotion could possibly be put into music, surely Beethoven has done it.

BEETHOVEN

Meeresstille und Glückliche Fahrt

This is a cantata arranged for four voices and orchestra. It is based upon two small poems of Goethe, "Meeresstille", and "Glückliche Fahrt". Beethoven calls the first section "Meeresstille" (Sostenuto) and the second "Glückliche Fahrt" (Allegro vivace).

BEETHOVEN

Prometheus

"Die Geschöpfe des Prometheus", a ballet designed by Salvator Vigano, is the only one for which Beethoven wrote the music and consists of an overture and sixteen numbers. The fifth one is interesting historically, as being one of the earliest known examples of the use of the harp in the orchestra. In the finale appear two themes which Beethoven afterward put to other uses, one being re-employed as the theme of the variations and fugue for pianoforte, Opus 35, and again as the theme of the finale to the Eroica Symphony; both in a set of Contre-tänze published in 1803. In the introduction is found an anticipation of the Storm movement of the Pastoral Symphony.

The overture is in regular form, consisting of a slow introduction, C-major, Adagio 3-4 time, followed by a spirited symphonic movement, C-major, Allegro molto con brio, 2-3 time, developed from the customary two themes, the first being given put staccato and pianissimo by the violins, and the second following shortly in the flutes and oboes.

BEETHOVEN

Ruinen von Athens

Beethoven wrote the music for Kotzebue's drama "Ruinen von Athens",

Minerva, for some offense against the Olympian tribunal, has been held captive by Jove within a rock impenetrable to the aspirations of man and the intelligence of a goddess. Jove finally relents and Minerva is released. She goes back to Athens, her especially beloved and most cherished city, and finds it in ruins. It is no longer the home of wisdom and the arts, so she goes to Pesth, where she establishes her temple in the new theatre, and presides over a triumphal procession in honor of the Emperor, its patron, under whose auspices the golden age is to prevail again.

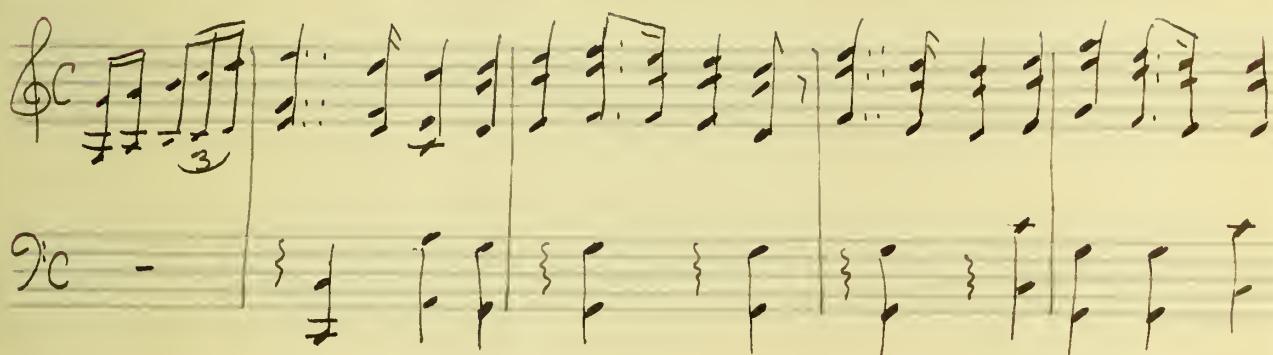
The music consists of the overture and eight numbers, as follows: chorus, "Tochter des mächtigen Zeus, Er wasse"; duet, "Ohne Verschulden Knechtschaft dulden"; chorus of dervishes; Marcia alla Turca; music behind the scenes; march and chorus, "Schmückt die Altäre"; chorus, "Wir tragen enfängliche Herzen"; chorus, "Heil unsrem König".

BEETHOVEN

Weihe des Hauses

Beethoven had written music to Kotzebue's drama, "Ruinen von Athens" for the opening of a new theatre, and when the same play was adapted and decided upon to open the new Vienna theatre, Beethoven was called upon to write new music. He wrote an entirely new overture.

There is a slow introduction, C-major, maestoso e sostenuto, 4-4 time, and developed chiefly from the following march-like theme:



This precedes the main body of the movement, the latter, C-major, allegro con brio, 4-4 time, consisting of a long and elaborate contrapuntal working-out of the theme, "in the style of Handel". -



BERLIOZ, Hector

Damnation de Faust, Le

The opening scene introduces Faust alone in the fields at sunrise, on the Hungarian plains. He expresses his delight in a tender, placid strain, "The Winter has departed, Spring is here". An instrumental prelude of a pastoral character follows, leading up to the "Dance of the Peasants", a brisk, vivacious chorus, - "The Shepherd donned his best Array". Another part of the plain is the next scene, disclosing the advance of an army to the brilliant and stirring music of the Rakoczy March.

Faust is alone in his room in north Germany in the next scene. He sings a soliloquy and is about to take poison when interrupted by the Easter Hymn, - "Christ is risen from the Dead", - a stately and jubilant six-part chorus, in the close of which he joins. At its close he continues his song, but Mephistopheles suddenly appears, singing mockingly, "O, pious Frame of Mind". Next we find them in Auerbach's cellar, among a group of carousing students, who are singing, - "O, What delight when storm is crashing". The drunken Brander in response to request, sings, "There was a Rat in the Cellar Nest", to which the students improvise a fugue on the word 'Amen', using a motive of the song. Mephistopheles compliments them and must then give a song, "There was a King once reigning, who had a big black Flea", in the accompaniment of which Berlioz makes

some very realistic effects. They disappear and in the meadows of the Elbe, Faust sleeps, and in his dreams, hears the chorus of gnomes and sylphs, - "Sleep, happy Faust", - the effect being heightened by the sylph's ballet in waltz-time.

Danse of the Sylphs.

"The Dance of the Sylphs begins with the waltz theme executed by the first violins upon the delicate accompaniment of the second violins divided and the altos, and a holding note of the cellos, grave and sweet, like the continued humming of wings. The harmonics of the harp and the soft voice of the flute mark the rhythm at the beginning of the measure. To the melody, rapid notes succeed, detached, animated. The sylphs bound with a capricious lightness. One could imagine that he saw them balancing themselves softly in the air; the violins recall the theme of the waltz, and little by little the fantastical groups vanish with an imperceptible murmur." (Alfred Ernst).

Faust tells Mephistopheles of his vision of the "angel in human form" and Mephistopheles promises to lead him to her chamber. The finale of the scene is composed of a stirring soldier's chorus, - "Stoutly-walled Cities we fain would win", and a characteristic students song in Latin, "Jam nox stellata", at first sung separately, then skillfully combined.

The third division opens with a brief instrumental prelude, drum and trumpet sounding Tattoo, introducing the scene in Marguerite's chamber, where Faust sings

the passionate lovesong, "The sweet Twilight, be welcome". Mephistopheles hides him behind a curtain as Marguerite comes in. In a brief recitative she tells of her dream in which she has seen the image of Faust, and discloses her love for him. She sings the ballad, "There was a King in Thule". At its close Mephistopheles summons the will-o' the wisps to bewilder the maiden.

Minuet of the Will-o' -the Wisps.

"Their fantastic flames traverse the darkness, their ethereal wings are heard in the air as the spirits arrive at the behest of their master. This invocation is painted in a manner as ingenious and picturesque as the story of Queen Mab and her cortége in 'Romeo and Juliet'. The trembling of the contra-basses, the rapid crescendoes of the violins and the sharp call of the piccolo answer each other from one side of the orchestra to the other.

The theme of the Minuet is given out by flutes and oboe, and is sustained by the clarinets in B-flat, bass clarinet, bassoon, horns, and trumpets in D, a disposition quite analogous to that with which Berlioz opens the Rakoczy March. The first phrase is satisfying; all the scene appears; the oscillation of the rhythm separates the groups and the short staccato notes sound like sparks glistening in the night. The phrase following, which is repeated twice, is outlined by the strings. The flutes make a modulation to B-flat, then the second motive comes again, regularly developed in A-minor. The dance increases in spirit and becomes frenetic. One perceives a mysterious

choreography, diabolically strange. Between the phrases there is an astonishing and menacing sonority of all the instruments together in a portentous crescendo. In the second part the theme of Mephistopheles' serenade is heard, but in double rhythm instead of triple". (Alfred Ernest).

After this lovely and graceful minuet, which shows Berlioz' wonderful command of orchestral realism, Mephistopheles' serenade "Why dost thou wait at the Door of thy Love", accompanied by will-o'-wisps, interspersed with demoniac laughter. The trio, "Angel adored", by Marguerite, Faust, and Mephistopheles, wonderfully expressive, closes with a chorus of mockery indicating the coming tragedy.

The very touching romance, "Meine Ruh' ist hin", by Marguerite opens the next scene, and closes with songs of soldiers and students heard in the distance. Faust in the next scene sings a somber and powerful invocation to Nature, "O boundless Nature, Spirit sublime", Mephistopheles scales the rocks and in an agitated recitative tells him of Marguerite's crime and imprisonment. Faust signs a scroll at Mephistopheles' behest to save himself from the consequences and thus delivers himself over to the Evil One. "Then the wild "Ride to Hell", past peasants praying at the cross, who flee in terror as they behold the riders, followed by horrible beasts, monstrous birds and grinning dancing skeletons, until at last they disappear in an abyss and are greeted by the chorus of the spirits in hell in

a tempest of sound, which is literally a musical pandemonium, "Has, Irimiru Karabras" in all its discordant vocal strains and in the mighty dissonances and supernatural effects in the accompaniment. # An epilogue, "On Earth" tells of Faust's doom and another, "In Heaven" in which the seraphim plead for Marguerite. The finale, "Marguerite's Glorification", a jubilant double chorus announcing her pardon and acceptance among the blest.

BRONNER

Berenice

"Berenice" is an opera, the libretto by Hinsch.

Berenice was the daughter of Agrippa I of Judea, later becoming the wife of her uncle Herod, King of Cilicia, and then becoming the wife of Polemon, King of Cilicia. She was in Rome beloved by the Emperor Titus. This story has been the subject of many operas.

CHERUBINI, Luigi

Abenceragen, Die

"Die Abenceragen" is an opera in three acts, the libretto of which was written by Victor Jouy. It is based upon one of the legends concerning the feuds between the Abencerragen and the Zegris, the scene being laid within the Alhambra in the first year of Ferdinand the Fifth's reign.

The overture does not stand in need of close analysis, being a movement in conventional form developed from the customary two themes, - of which the first is the march-like subject stated after the usual slow introduction by the full orchestra, and the second the more sustained one, shortly by the first violins.

Les Deux Journees (Der Wasserträger)

"Der Wasserträger", the libretto by Bouilly, was written by Cherubini. The scene is laid in the time of Cardinal Mazarin and the hero is Antonio, a little Savoyard, who saves the proscribed Count Armand by carrying him out of Paris concealed in a water-cask.

FLOTOW, Friedrich

Martha, oder der Markt zu Richmond.

"Martha" is an opera in four acts, the libretto by Friedrich, after a three-act ballet pantomime by Saint-Georges, and music by Flotow.

The scene is in Richmond during the reign of Queen Anne. For love of adventure, the Lady Harriet, accompanied by her cousin, Sir Tristan and her maid Nancy, visits the fair at Richmond, where she and Nancy, under the names of Martha and Julia, become bound in service to two farmers, Plumkett and his adopted brother Lyonel, whose parentage is unknown. In the second act the new servants are put on trial at the spinning-wheel, and altho they prove inefficient, their masters decide to keep them. Lyonel steals a rose from Martha, who sings "'Tis the last rose of summer", which Flotow has inserted with great effect. Sir Tristan soon discovers the girls and they escape.

Several farmers are carousing in the forest. The Queen's hunting party enters, and Plumkett and Lyonel recognize Martha and Nancy among the maids of Honor. Plumkett attempts to seize Nancy, and during the chase, Martha and Lyonel are left behind. Lyonel, in despair at learning the Lady Harriet's rank, sends a valuable jewel to the Queen, by which it is discovered he is the Earl of Derby,. His estates are restored, and the Lady Harriet gives him her hand. Nancy and Plumkett are also united.

Among the best numbers are: duet by Martha and Nancy,-"Von den edlen Cavalieren"; Lyonel's air,-"Ja,Seit fruher Kindheits Tagen"; quartet,-"Immer munter dreh' das Rädchen",and"Midternacht";Plumkett's drinking song,-"Lasst mich Euch fragen",Lyonel's air,-"Ach,so fromm"; Martha's romance,-"Hier in stillen Schattengründen".

GADE, Niels Wilhelm

Heilige Nacht, Die

"Die Heilige Nacht" is a concertstück for alto solo, chorus and orchestra upon August von Platen's poem "Die Christnacht". This is Opus 40 and is in A-flat.

Spring Fantasie

The "Spring Fantasie" is based upon a poem of the same by Edmund Lobedanz. It is in four movements, being arranged for four solo voices, orchestra and piano, the instrumental parts being the most prominent however.

I Allegro moderato e sostenuto

This movement is an innovation to spring, in which the longing for May and its flowers is tenderly expressed.

II Allegro molto e con fuoco

The return of the wintry storms is depicted with great vigor, then the approach of more genial breezes and the rising of the star, typifying "the joy of a fair maiden's love".

III Allegro vivace

In this movement the voices and instruments share alike the rejoicing that spring has come.

HANDEL, George Friedrich

Almira, Königen von Castilian

"Almira" is an opera, the libretto being a translation by Feustking of an Italian opera with a similar title, to which Boniventi had written the music.

Nero, die durch Blut und Mord erlangte Liebe, oder

"Nero" was a German opera written by Handel, the libretto by Feustking. There were seventy-five airs but the score has been lost.

Passion

The "Passion" is an oratorio from Barthold H. Brockes' poem, "Der für die Sünden der Welt gemartete und sterbende Jesus", for which Handel wrote the music.

The characters are: Maria, Drei Mägde, Tochter Zion, und Gläubige Seele; Judas, Johannes, Jakobus Kriegesknecht, and Gläubige Seele; Evangelist, Petrus, and Gläubige Seele; Jesus, Caiphas, Pilatus, Hauptmann and Gläubige Seele. The work contains a sinfonia, arias, recitatives, and choruses.

HOFFMANN, Ernst Theodor

Undine

"Undine" is an opera after de la Motte-Fouqués' 'Märchen'.

Undine is a water nymph, without a soul, but she acquires one thru her love for a knight. With the soul, she receives also knowledge of human distress and pain; her husband breaks his faith, and she kills him with a kiss.

The characters and situations are well depicted. The declamation, in the airs and comparatively few recitatives, is remarkably direct and spirited. The overture and the short instrumental pieces which serve as introductions to the second and third acts, - rather poor and somewhat incoherent, - are made up of scraps and hints of things to come. The orchestration, particularly of the vocal pieces, shows an acute sense of instrumental coloring and considerable knowledge of effect.

KREUTZER, Konradin

Nachtlager in Granada, Das

"Das Nachtlager in Granada" is a romantic opera in two acts, the libretto by Friedrich Kind.

The Prince of Spain, ~~incognito~~, comes to a mountain near a Moorish castle, while hunting. Here he finds a young girl, Gabrielle, bewailing the loss of a dove, which has been carried away by an eagle. She tells him also that her guardian intends to marry her to Vasco, but she will not forsake her lover, Gomez. The hunter promises her the protection of the Prince, and Vasco arrives with the other hunters. Gomez has, in the meantime, been to the court to ask aid from the Prince in securing Gabrielle's hand, follows him to the Moorish Castle and arrives in time to defend him from the huntsmen who have conspired to kill him. Afterward he is rewarded with the hand of Gabrielle.

LISZT, Franz

Prometheus

"Prometheus" is a poem by Johann von Herder to which Liszt has written the music.

This is the well-known legend of Prometheus' punishment for stealing fire from heaven, and his ultimate rescue by Hercules from the vulture which preyed upon his vitals. Prometheus is regarded by the harvestors and tillers of the soil, as a benefactor of the human race for the bounteous gifts he has given to the earth. After his rescue, he is brot before Themis, who announces that the gods forgive him.

Liszt has introduced several prologues from the poem unaccompanied, leading up to the musical numbers. The opening number narrates the sufferings, the crime, and the heroism of the victim. The closing, lines,-

"Now thru the hush of night burst well-known voices

Upon his ear. From out the slumbering ocean,
Fanning his cheek with breath of sea waves,
The daughters of Oceanus approach".

introduce the opening chorus of sea nymphs, -"Prometheus, Woe to thee", -for female voices, in double parts and set to a restless, agitated accompaniment, expressive of fear and despair.

The second prologue recites the wrath of Oceanus that mortals should have dared to vex his peaceful waters, and the reply of Prometheus that "on the broad earth

each place is free to all", and introduces the chorus of Tritons and Oceanides. The first is a chorus full of brightness and spirit, followed by a fascinating melody,—"Hail O Prometheus, Hail",—For female chorus, with short but expressive solos for soprano and alto, the closing number being a double chorus in full rich harmony,—"Holy and grand and free is the Gift of Heaven".

The third prologue,—

"Scarcely has ceased the Ocean's song of joy,
Which, breathing peace unto Prometheus' soul,

-----comes

The founder of his race,—Gaea herself,—

With her a train of wood nymphs, loudly weeping", introducing a chorus of Dryads,—"Woe to thee, Prometheus",—of the same general character of the opening chorus of sea nymphs, and containing a dramatic declamatory alto solo,—"Deserted stand God's sacred Altars in the old Forest", Prometheus bravely defends his course in the dialogue which he has with Gaea; He soliloquises as the Dryads disappear,—

"This is, in truth, the noblest deed
Mortal has ever dared.-----"

This is followed by a mixed chorus of gleaners,—"With the Lark sweetly singing",—a most graceful and lovely melody.

Ceres consoling Prometheus, opens the next prologue. Bacchus appears while she is speaking, and smites the rock, a bower of grape-vines and ivy boughs appearing

over his head. This introduces the chorus of vine dressers, - "Hail to the Pleasure-giver", - a lively strain for male voices with an effective solo quartet. Hermes leading Pandora seeks vainly to allure Prometheus from his purpose, as he resumes his soliloquy:-

"The Titan conquers, and he feels the hour-
The fated hour draw near. Above his head
The vulture hovers-----
Voices are heard from out the gloomy depths".

The voices are those of the spirits of the lower regions, in a melodramatic chorus, - "Woe, Woe , the sacred Sleep of the Dead has been disturbed". The allegro moderato from the orchestra preludes the approach of Hercules and his killing of the vulture. This scene introduces an expressive and stately male chorus with solo quartet, - "All human Foresight wanders in deepest Night".

In the last prologue, Prometheus is pardoned at the throne of Themis, receiving her assurance that, - "Henceforth Olympus smiles upon the Earth". He is also presented by Pallas with a veiled figure as a reward for his heroism. Who will bring to thy race the richest blessing, "Truth". She is unveiled by the goddess and named "Agathea". She is to bring to man the purest, holiest gift, "Charity". The chorus of the muses closes the cantata:

"Of all bright thots that bloom on earth,
That raise poor mortals high as heaven,
The holiest, the blessedest is charity.
Hail, Prometheus, Hail to mankind".

LISZT

Tasso, Lamento e Trionfo

Tasso is a symphonic poem based upon Goethe's poem by that name, written by Liszt for the Goethe Centennial Jubilee, to be held in Weimar, 1849. Liszt's own description follows.

"I wanted to define the contrast, expressed in the title and it was my object to describe the grand antithesis of the genius, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three standpoints are inseparably connected with his career. To render them musically, I invoked his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts at Ferrara, where his master-works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet. 'Lamento e Trionfo', these are the contrasts in the fate of the poet, of whom it was said that, altho a curse might rest upon his life, a blessing would not be wanting from his grave. In order to give to my idea the authority of living fact, I borrowed the form of my tone-picture from reality, and chose for the theme a melody to which, three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his

"Jerusalem".

The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawing certain notes, give it a peculiar coloring, and the mournfully drawn-out tones, heard at a distance, produce an effect, not dissimilar to the reflection of long stripes of fading light upon the mirror of water. This song once made a profound impression on me, and when I attempted to illustrate Tasso musically, it recurred to me with such imperative force that I made it the chief motif for my composition. The Venetian melody is so replete with inconsolable mourning, with bitter sorrow that it suffices to portray Tasso's soul and again it yields to the brilliant deceits of the world, to the illusive smooth coquetry of those smiles, whose slow poison brot on the fearful catastrophe, for which there seemed to be no earthly recompense, but which was eventually, at the capital, clothed in a brighter purple mantle than that of Alphonse".

LORTZING, Gustav Adolph

Czaar und Zimmermann

"Czaar und Zimmermann" is a comic opera in three acts, the libretto and music both being the work of Gustav Lortzing.

The scene is laid in Holland. Peter the Great, under the pseudonym of Peter Michaelhoff, and Peter Ivanhoff, a Russian deserter, are working as carpenters in a ship-yard at Saardam. The plot turns on the efforts of the English and French ambassadors to penetrate the Czaar's disguise, and is complicated by the confounding of the two Peters. At the close the Czar sails away, leaving Ivanhoff, who has been enjoying a regal reception from the people of Saardam, in a good position, with the royal consent to his marriage with Marie, niece of the Bur-gomaster.

LÖWE, Johann Karl

Frühling, Der

"Der Frühling" is a tone poem in sonata form, called the Pastoral Sonata, based upon one of Uhland's poems.

I Der erwachende Morgen

The introduction has the first two stanzas of Uhland's "Morgenlied", from the "Wanderlieder", printed under the first measures,

At the beginning of the allegro is "Morgenfeier", and in the course of it occur the words, con espressione religioso.

II Allegretto con commodezza

Naturleben. Grand jour.

III Scherzo

Gang zu Landlichen Gruppen. Vie Champetre.

a. From the village. b. From the town.

IV Allegro assai.

Tagesneigen

MENDELSSOHN, Felix

Athalie

"Athalie" is a dramatic work based upon Racine's drama, "Athalie".

Athaliah, daughter of Ahab and Jezebel, destroyed all the progeny of the royal house after of her husband, Joram, King of Judah, and mounted the throne. A child Joash, was saved by an aunt and secretly reared in the temple.

In the year 876 B.C. Jehoada, King of the Israelites restored the worship of Jehovah and proclaimed Joash King, then aided in the overthrow of Athaliah.

Mendelssohn has arranged this story for chorus and orchestra. There is an overture, a march, and six vocal numbers. The choruses were originally written for female voices and piano.

The overture in D-minor, has a slow introductory movement, the melody of which is taken from a chorus for sopranos and altos near the end of the work. The subject is of a broad, melodious character for flutes and clarinets accompanied by harps and strings, forming a sort of prelude to the development of the stirring incidents of the drama, illustrated by full orchestra in triumphant climax.

The war march of the priests in F-major is an important number. The choruses are arranged for both men and women with orchestral accompaniment.

MENDELSSOHN

Beiden Neffen, Die

"Die beiden Neffen" (Der Onkel aus Boston), was Mendelssohn's fourth operatic work. It is in three acts the libretto being written by Dr. Caspar. There were an overture and fourteen numbers arranged for voices and orchestra. The opera was unpublished.

Beiden Pädagogen, Die

"Die Beiden Pädagogen" was Mendelssohn's third opera. It is one act, the libretto being written by Dr. Caspar. It consisted of an overture and twelve numbers arranged for voices and orchestra.

MENDELSSOHN

Erste Walpurgisnacht, Die

"Die Erste Walpurgisnacht" is a cantata based upon Goethe's well-known poem.

It is a portraiture of the great sacrifices offered by ancient Germans to Wodan on the first of May, at the time of the final struggle against the encroaching power of Christianity. It is a dramatic work, full of life; in form alternating between solos and chorus, the lines pure, flowing and melodious, and admirably adapted to musical composition. Mendelssohn wrote of it.-

"I have half written music to Goethe's 'Walpurgisnacht'-----, till now I have had no desire to transcribe it; but now the thing has taken a new form, has grown to be a grand cantata, with complete orchestra; and merry enough it is, for in the beginning there are songs and the like; then, when the watchmen come in, with their

"Come with torches brightly burning"
there is a great chance for fairy and witch frolics, and you know that I have an especial foible for them. Then come the Druids with sacrifices, -trombones in C-major; then the watchmen again in terror, where I introduce a light, tripping and uncanny chorus; and the whole winds up with a grand sacrificial hymn.-----Of course I have an accompaniment and the whole thing is lively enough."

#Lampadius - Life of Mendelssohn

Overture

"The overture represents, not merely a season of stormy weather, but also the last obstinate struggle of the winter with the storm, frost, snow and rain, against gentle spring-time, which at last with its warm breath and sunny smiles gains a decisive victory. It begins with an allegro con fuoco in A-minor, at the outset there being a protracted chord of four measures of flutes, clarinets, horns, and trumpets, while at the same time, in the middle of the second measure, strings intone the theme, which is carried on with great contrapuntal skill, in A-minor and its kindred keys, A new theme in F-major, by bassoon and horn in C-major as a heralds call announcing spring; which shortly before passing into the allegro vivace non troppo is again repeated in A-minor. With this allegro vivace by flutes, clarinets, bassoons, first and second violins, cellos and double bass, the victory of spring declares itself in a clear, joyful A-major".

The first number is in the same tempo and the same key, a tenor solo by the Druid,-

"Now May again

Breaks winter's chain,

The bud and bloom are springing".

This is repeated by a chorus of four women's voices.

Then the Druid,-

"No snow is seen

The vales are green , &c"

The chorus repeats this and closes with four voices,-

"Now May again
Breaks Winter's chain".

Druid: "Yon mountain height
Is wintry white &c"

Tenor solo, allegro assai vivace, in a most beautiful melody,
"In sacrifice the flame shall rise;
Away, Away, &c"

Chorus of Druids, (Basses and Tenors)

"In sacrifice the flame shall rise"--

Chorus, (female) -"Thus blend our hearts together".

There is a constant interchange of parts, and
the solos and chorus are intermingled in the close,-
"Thus blend our hearts together".

An alto solo opens the second part. In Goethe's
text, it is "an old woman, the people". Mendelssohn has
changed it to -"an old woman of the people", the only al-
teration the composer made. An aria in D-minor follows,-

"Know ye not a deed so daring
Dooms us all to die despairing"?--

The chorus of sopranos and altos repeat the lamentation,-
"On the ramparts they will slaughter
Mother, father, son and daughter".

Then the alto solo,-

"They oppress us
They distress us;---"
which the chorus repeats, and closes

with an alto solo,-

"If detected

Naught but death can be expected".

The third section, andante maestoso in A-minor begins with a baritone solo, that of the High Priest,-

"The man who flees

Our sacrifice----".

The Druid chorus (Basses and tenors) repeat, and then the key changes to E-minor, andante tranquillo, and the solo and chorus interchange.

Solo,- "In yonder shades

Till daylight fades----"

Chorus, taking up the strain, led by the High Priest,-

"With courage conquer slavish fear,

Show duty's claim respected",

Recitative, E-major, - "Disperse ye gallant men".

The chorus of Druid watchmen, allegro leggiadro, E-major, - "Disperse ye gallant men"

makes up the fourth part.

The fifth number begins with a recitative by the watchmen, - "Should our Christain foes assail us

And in schemes that may avail us,----"

This is followed by a solo in G-minor,-

"Come with torches brightly flashing---".

This forms the transition to the chorus of Druid watchmen accompanied by bassviols, cellos, kettle drums, bass drums (pp then with horns in D-added). This chorus is a real prelude to number six.

Number six is a great chorus, allegro multo 6-8 time. It is the grand culmination of the whole musi-

cal drama. First there is a tumultuous outcry, increasing to full orchestra. The basses and tenors introduce the chorus,-

"Come with torches brightly flashing
Rush along----"

Watchmen, druids, and the heathen populace, strengthened by women and girls form a grand chorus. The original theme in A-minor, modulated thru all the allied keys and back again to A-minor. The chorus closes with a sustained and united, "Come, come come, come".

The seventh section is andante maestoso , 2-4 time in E-major. The High Priest opens with,-

"Restrained by might
We now by night----"

which is repeated by the chorus of druids and populace.

Solo,- "Whene'er we pray

And humbly bow before thee",
and repeated softly by the chorus.

Solo,- "And shield us from their terrors", which is in turn repeated by the chorus.

Priest,- "The smoke retires
Thus clears our faith from errors".

Chorus,- "Our customs quell'd
Our rights withheld-----".

The eighth section is allegro non troppo. A ten-solo in C-minor by a Christain watchman,-

"Help, my comrades see, a legion
Yonder comes from Satan's region".

There is a transition to D-sharp minor and back to C-minor, then an alternating strain between the solo and chorus of Christain, watchmen,-

"See yon group of witches gliding
To and fro in flames advanding".

The last movement, andante maestoso C-major, lead by the basses and ceklos, followed by a four-part chorus, by druids, priests and people,-

"Uncloaked now the flame is bright,
Thus faith from error sever,
Tho foes may cloud or quell our light
Yet thine, thy light shall shine forever".

The priest repeats these words and the whole comes to its worthy and splendid conclusion.

MENDELSSOHN

Festgesang

The 'Festgesang' is a cantata based upon Schiller's poem "An die Künstler". It is opus 68 and is arranged for male voices and brass instruments.

Gutenberg Fest-Cantata

The text of this hymn was furnished by Adolphus Prölsz, a teacher in the Gymnasium at Freiberg.

A stately chorale,- "With solemn hymn of praise", - set to the old tune, 'Honor to God alone', opens the cantata. It is followed by the song in memory of Gutenberg, - "Fatherland, within thy confines". Then there is a quick, spirited movement for temors, - "And God said, 'Let there be light'", - followed by another effective chorale, - "Now, thank God all", - which is the closing number".

MENDELSSOHN

Hochzeit des Camacho, Die

"Die Hochzeit des Camacho" is a comic opera in two acts, the libretto by Karl Klingemann.

Quiteria, daughter of the rich Carrasco, is loved by a very poor shepherd. Carrasco promises his daughter to rich Camacho. The wedding is about to take place when Don Quixote, with his knight, appears in the village. He is informed by two students of the affair and resolves to help. Basilio, clothed in a long black coat, with flame-colored stockings and a cypress wreath in his hand, in one-half of which is concealed a dagger, appears at the climax of the wedding festivities, addresses himself to Quiteria, then plunges the dagger into his side, the dagger appearing beyond his back, covered with blood. Don Quixote takes him in his arms and Basilio begs with weak voice that Quiteria give him her hand as wife to him while dying, otherwise he cannot give her absolution. Don Quixote reflects that this may be a natural request and that Quiteria can as widow, yet be joined with Camacho. She agrees, and the priest gives Basilio his blessing. He immediately jumps up, showing that the dagger thrust was only a ruse. The contract, already blessed by the priest cannot be annulled. A controversy follows, in which Basilio is assaulted but Don Quixote brings to a quiet conclusion. Camacho expresses himself as satisfied, seeing that Quiteria does not love him, and is noble enough to permit the wedding festivities to run their quiet course, which, however the lovers will not permit.

MENDELSSOHN

Lobgesang

The "Lobgesang" is a cantata in three parts, arranged for chorus and orchestra. Karl Klingemann is the author.

The first number is a sinfonia, first maestoso con moto, changing to an allegro in B-flat, then to allegretto un poco agitato in G-minor, and again to an adagio religioso in D-major. It is followed by a chorus,-"Alles was Odem hat, lobe den Herrn", Then there is a recitative and tenor aria,-"Er zählet unsre Thränen in der Zeit der Noth",-followed by a chorus,-"Sagt es, die ihr erlöst von dem Herrn aus aller Trübsal". A soprano solo comes next,-"Ich harrete des Herr und er neigte sich zu mir",-followed by the tenor,-"Stricke des Todes hatten uns umfangen",-which is in turn followed by the chorus,-"Die Nacht ist vergangen",-"Nun danket Alle Gott mit Herzen", - and "Lob, Ehr' und Preis sei Gott". A tenor solo,-"Drum sing' ich mit meinem Liede ewig den Lob". and the chorus,-"Ihr Völker, bringt", close the cantata.

MENDELSSOHN

Loreley

The "Loreley" is a cantata, the libretto by Emanuel Geibel. The most notable numbers are: the Ave Maria chorus with a solo; the dramatic finale, in which Loreley, deceived by her lover, is surrendered to the water spirits who should avenge her, and who declare her the bride of the Rhine; and the grand march with chorus.

Meeresstille und Glückliche Fahrt

Opus 27, "Meeresstille und Glückliche Fahrt", illustrates two short poems of Goethe's, - "Meeresstille" and "Glückliche Fahrt".

The first section, adagio, opens with the theme by the double basses, then in full harmonies for the strings, with delicate accompaniment by the wind section, illustrating the calm sea. The flute figure announces the change and the voyage begins, molto allegro vivace and allegro maestoso.

A long prelude indicates the bustle on board ship and the rising of the sea. The first theme is by the flutes and wind, with an accompaniment pizzicato, by the strings. The second theme is of the same general character, leading to one of Mendelssohn's most beautiful melodies, given out by the cello. There is the usual elaboration and in the coda, which is short, there is a stately passage for the trumpets, - the safe arrivals and happy greetings of the voyagers.

MENDELSSOHN

Melusine Overture

"The Fair Melusine" is an overture written by Mendelssohn to the opera by Konradin Kreutzer.

The story of the fair Melusine is that of a water nymph who has fallen in love with a mortal, and marries him, on condition that she be permitted to absent herself from home, unquestioned, one day in every month. On this day she returns to her water home and the freshening flood renews her immortality: but the man, and especially the old women of the neighborhood, interfere, and insist upon knowing how she spends these days. Then her real nature is revealed and her lover, having doubted, loses her forever.

The charming and tender melodies of the work, and the rippling and flowing accompaniments, have the fountain home of the nymph in view. Farther than this it is not necessary to go, for in Mendelssohn, the program never takes us beyond the bounds of the proper and the discreet.

MENDELSSOHN

Sommernachtstraum

The "Overture zum Sommernachtstraum" is written to Schlegel and Tieck's translation of Shakespeare's "Midsummer Night's Dream".

The sustained chords of the wind instruments are the magical formulae by which fairyland is opened to us. The busy tripping part of the first subject tells us of the fairies; the broader and dignified part, of Duke Theseus and his following; the passionate first part of the second subject, of the romantic lovers; and the clownish second part, of the tradesmen, the braying reminding us of Bottom's transformation into an ass. The development is full of the vivaceous bustle and play and fun of the elves. The recapitulation is full of fun; and the pianissimo passage toward the end, with the opening motive of the Theseus music, signifies the elves' blessing on the Duke's house. The magic formula appears again at the end.

There is one exception to Shakespeare's play and that is the lover's theme, appearing only in the overture.

Besides the uniquely festive Wedding March and the mock pathetic Funeral March, there are pieces of airy, fairy music; a charming intermezzo, "Hermia seeks Lysander, and loses herself in the wood", with its mocking echoes and impression of breathless anxiety; and the lovely Notturno, -the lovers, to whose cross purposes fatigue has put an end lie asleep.

MENDELSSOHN

Scherzo-String Octet

Mendelssohn confided to his sister that he had in mind while composing the Scherzo of the String Octet, opus 20, the last four lines of Goethe's 'Walpurgisnachtstraum', or 'Oberon and Titania's Golden Wedding', from the first part of Faust:-

"Wolkenzug und Nebenflur

Erhellen sich von oben;

Luft im Laub, und Wind im Rohr,

Und Alles ist zerstoben".

MEYERBEER, Jakob

Struensee

Jakob Meyerbeer wrote incidental music to the five-act drama, "Struensee" by Michael Beer. The music consists of an overture; entr' actes; 'Der Aufruhr'; 'Der Ball', 'Die Dorfschule'; benediction; and polonaise.

The overture contains a slow introduction, the subject being a march theme which is quite elaborately developed. The first theme appears in full harmony for harp, flute, bassoon, clarinet, and double basses, then fortissimo in the brass section. An episode for cellos leads to a return of the theme in wood-winds and horns, with bassoons and strings pizzicato. Further development, then another return of the theme pianissimo, leading to the main section of the overture, allegro appassionato. The first theme is given out piano by the strings and reaches fortissimo for full orchestra. The second theme, which is very melodic, is announced by the violins and wood-winds over a figure for the bassoon and cello. After the development, the march theme reappears, accompanied by phrases from the first theme. The two themes are then developed together in regular form, comprising the third part of the overture, and a brilliant coda leads to a pompous restatement of the march, scored in Meyerbeer's peculiarly grandiose style.

MOZART, Wolfgang Amadeus

Entführung aus dem Serail

"Die Entführung aus dem Serail" is an opera, the libretto having been written by Gottlob Stephanie.

The story of the opera is concerned with the loves of Constance and Belmont. The former, together with her maid Blondchen, and Pedrillo, the servant of Belmont, are captured by Corsairs and sold as slaves to the Turkish pasha Selim, who takes Constance for himself and gives Blondchen to his overseer, Osmin. Pedrillo, who is ordered to work in the garden, contrives to send news of their misfortunes to his master. Meanwhile the pasha seeks vainly to gain the affections of his captive, whose fidelity to Belmont is not to be shaken. Disguised as an artist, Belmont enters the pasha's villa, and he, together with his companions, endeavor to escape from the seraglio. All four are captured and brought before the pasha. Constance boldly explains that Belmont is her lover, and that she will die with him rather than leave him. Selim, overcome by emotions, retires to consider what is to be done, and the prisoners prepare for death. The pasha, touched, however by such constancy, gives them their freedom and providing them with the means of return to their own country, asks only their friendship as reward.

The overture is scored for piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums, bass drum, cymbals, triangle and strings. Of

this introduction to the opera, Mozart wrote "that it was short" and "that it alternates between forte and piano", the Turkish music being always forte, modulated by changes of key, and I do not think that anyone can go to sleep over it, even if they have lain awake all the night before".

In its original form, the overture leads directly into the opening scene of the opera, -Belmont's air, "Hier soll ich ~~dank~~ denn Constanze sehen", -but in order to fit it for concert performance, endings have been made by various editors.

The principal theme, presto C-major 2-2 time, is given out by the strings. After eight measures the full orchestra enters forte with the 'Turkish Music', the two divisions of the theme being then repeated. What answers to the second theme appear later with the bassoon and cellos in G-major. This subject is, however, derived from the 'Turkish Music' and Mozart does not ^{give} ₁ it the usual recapitulation at the close. The section ordinarily devoted to the development is employed for an entirely new theme, andante C-minor, four measures of which are given out by the strings, followed by another and similar phrase presented by the wood-winds. The subject of this part is drawn from the aria, previously referred to, with which the first scene of the opera opens. There, however, it is in a major and not a minor key. The third part of the overture commences with a recapitulation of the opening theme.

MOZART

Lob der Freundschaft

The "Lob der Freundschaft" is a 'Kleine Freimauer Cantate', as Mozart designates it, written to Schikaneder's libretto. It is arranged for male soli, chorus and a small orchestra. The numbers are: chorus,-"Laut verkünde unsre Freude"; recitative,-"Zum ersten Male"; tenor aria,-"Dieser Gottheit Allmacht"; recitative,-"Wohlan ihr Brüder"; duet,-"Lange sollen diese Mauer"; and a chorus to close,-"Laszt uns mit geschlungen Handen".

Schauspieldirektor, Der

"Der Schauspieldirektor" is an operetta, the libretto being by Gottlob Stephanie. It consists of an overture, two arias, a trio and a quartet.

The plot deals with the quarrel of two primme donne, who are giving an exhibition of the powers before an impresario from whom they are seeking an engagement. A tenor endeavors to amke peace between them,-this is the material for the trio,- and everything ends happily in the quartet which serves as the finale.

MOZART

Thāmos, König in Aegypten

Mozart contributed incidental music to Baron von Gebler's drama "Thāmos".

A chorus,-"Schon weichet dir,Sonne,des Lichtes Feinden,die Nacht",maestoso, opens the drama. There are four entr' actes, maestoso and allegro, andante, allegro, allegro vivace assai. The sixth number is a chorus,-"Gottheit über Alle mächtig",adagio maestoso,allegro vivace, allegretto,allegro vivace.The last entr' acte is "Pheron's Verzweiflung,Gotteslästerung und Tod", and is followed by a chorus, andante moderato,-"Ihr Kinder des staubes erzittert und bebet".

MOZART

Zauberflöte, Die

"Die Zauberflöte" libretto deals with Free Masonry, having been written by Schikaneder.

The grave chords of the trombones in the introduction to the overture are part of the mystical music incident to the order. After this slow introduction, the overture goes on with a very fast motive which is treated in all sorts of fugal fashion, with an endless cleverness of detail and variety, such as it would be ^{im}possible to find with so light a touch in any other writer than Mozart. The theme itself is that of Clementi's sonata in B-flat which Clementi had played in a contest with Mozart before the emperor at Vienna ten years before. It is needless to say that fine as is the treatment of this motive by the author, Mozart's handling of it is far more masterly. Particularly clever is the modulatory structure of the elaboration and the contrast afforded by the introduction of simple holding of chords in various unexpected places, and relations.

ROMBERG, Andreas

Lied von der Glocke, Das

"Das Lied von der Glocke is a setting of Schiller's well-known poem of the same name.

A bass solo by the Master, urging on the workmen, opens the work:-

"Festgemauert in der Erden
Steht die Form, aus Lehm gebrannt.
Heute musz die Glocke werden!
Frisch, Gesellen, seid zur Hand!"

The full chorus responds in a rather didactic strain:

"Zum Werke, das wir ernst bereiten",

and at its close the master gives his directions for lighting the fire in the furnace and mixing the metals. Until the bell is ready for casting, the Master issues his orders, the solo singers or chorus replying with sentiments naturally suggested by the process and future work of the bell. The first response is the chorus,-"Was unten tief dem Erdenschnne", - followed by a soprano solo,-"Denn mit der Freude Feierklange", - a melody picturing the joys of childhood, and a spirited tenor solo,- "Vom Mädelchen reiszt sich stolz der Knabe", - indicating the dawn of the tender passion which broadens out into love, as the two voices join in the charming duet,-"O zarte Sehnsucht, süßes Hoffen". The bass emphasizes their delight in the recitative:-

"Denn wo das Strenge mit dem Zarten
Wo Starkes sich und Mildes paarten".

A long but interesting tenor solo describes the joy of domestic life:-

"Die Leidenschaft flieht,
Die Liebe musz bleiben;"

the male chorus joyfully takes up the strain,-"Und der Vater mit frohem Blick",-telling of the prosperity of the happy pair and the goodman's boast:-

"Fest,wie der Erde Grund,
Gegen des Unglücks Macht
Steht mir des Hauses Pracht!"

Then the ominous response of the female chorus:-

"Doch mit Geschickes Machten
Ist kein ewiger Bund zu flechten,
Und das Unglück schreitet schnell".

As the Master gives the signal to release the metal into the mold, a stirring and picturesque chorus:- "Wohlthätig ist des Feuers Macht",-describes the terrors of fire,-----and the final destruction of the homestead, closing the first part.

The anxious orders of the Master to cease work and await the result of the casting, opens the second part.
A slow and stately chorus:-

"Dem dunkeln Schosz der heil'gen Erde
Vertrauen wir die Hände Tat",
closing in mournful finale describing the passing funeral train, followed by a pathetic soprano solo telling the story of the death of the goodman's wife, while
"An verwaister Stätte schalten

"Wird die Fremde, liebeleer".

The scene changes to a happy home as the Master bids the workmen seek their pleasure while the bell is cooling. A cheery soprano solo takes up the strain:-

"Munter fördert seine Schritte
Fern im wilden Forst der Wandrer
Nach der lieben Heimathütte",

picturing the harvest home, the dance of the youthful reapers and joys of the evening by the fireside, followed by tribute to patriotism by tenor and bass, the scene changing with an exultant full chorus:-

"Tausend fleisige Hände regen,
Helfen sich im muntern Bund".

The Master then gives the order to break the mold, and in contemplation of the ruin possible, had the metal burst it, the chorus pictures in full, startling phrases the horrors of civil strife:- "Der Meister kann die Form zerbrechen". The work is successful and the workmen are summoned by the Master:-

"Herein! Herein!
Gesellen alle, schlieszt den Reihen";
Dasz wir dir Glocke taufend weihen!
'Concordia' soll ihr Name sein.
Zur Eintracht, zu herzinnigen Vereine
Versammle sie die liebende Gemeine".

The cantata closes with a last invocation by

the Master, followed by a jubilant chorus:-

"Sie bewegt sich, schwebt,
Freude dieser Stadt bedeute,
'Friede' sei ihr erst Geläute".

ROSSINI,Gioachino A.

Guillaume Tell

Rossini's opera, "Guillaume Tell" follows Schiller's drama 'Wilhelm Tell' very closely.

The overture is more of a fantasia or tone picture than an overture. The introduction by cellos and basses represents the sunrise among the mountain solitudes, The second part describes the fall of rain, and rapid gathering of a furious Alpine storm. As it gradually dies away, an andante announces the shepherds' thanksgiving and an English horn sings, "Ranz des Vaches". Trumpet calls follow, announcing the Swiss soldiers and their march. A brilliant coda brings the overture to a close.

SCHUBERT, Franz

Adrast

"Adrast" is an opera, the libretto having been written by Mayrhofer. It deals with the War of the Seven against Thebes.

Alfonso und Estrella

"Alfonso und Estrella" is a grand opera, the libretto being the work of Franz von Schober.

The scene of the libretto is in Spain, where Troila, King of Leon, deprived of his throne by Mauregato, lives in a secluded valley with his son Alfonso. Estrella daughter of Mauregato is beloved by Adolpho, her father's generalissimo, but meets Alfonso while hunting, and loves him. Alfonso defeats Adolpho in battle, he, (Adolpho) having rebelled, and saves Mauregato, wins Estrella, and receives the kingdom from his father Troila, who has himself been reinstated by Mauregato.

SCHUBERT

Miriam's War Song

"Miriam's War Song" is a cantata, arranged for soprano solo, chorus, and piano accompaniment, based upon a poem by Grillparzer.

The theme is Miriam's Hymn of Praise for the escape of the Israelites, and the exultant song of victory by the people, rejoicing not alone at their own delivery but at the destruction of the enemy. A spirited and broad harmony,-"Strike the Cymbals" opens the cantata, changing to a calm and graceful song, describing the Lord as a Shepherd leading his people forth from Egypt. The awe of the Israelites as they passed thru the divided ^{waters} ~~atwers~~, the approach of Pharaoh's hosts and their destruction are all powerfully depicted in the next number. The opening is repeated as the sea returns to its calm and the cantata closes with a powerful fugue.

SCHUBERT

Rosamunde

Schubert wrote an opera to Wilhelmine von Chezy's libretto.

There is an overture in D-minor; and entr'acte between acts one and two in B-minor; a ballo, also in B-minor; and entr' acte between acts two and three in D-major; a romance for soprano,—"Der Vollmond strahlt auf Bergeshöhn", in F-minor; and a spirited chorus.

The entr' acte between acts three and four is popular and frequently heard. It is in B-flat major, andantino, 2-4 time. It is made up of a melody which is developed in alternation with two contrasting episodes or Trios; the scoring is rather light, the drums and all the basses except the horns being silent. The principal melody, with which the movement opens, in the strings, is the same as that which Schubert used for the variations in his A-minor quartet, and also very similar to the theme of his pianoforte variations, well-known as the Impromptu in B-flat, opus 142, No. 8. The first Trio is in A-minor, beginning with a melody in the clarinet; the second is in B-flat minor, the melody being given out by the flute and oboe. Both are beautiful passages, abounding in the piquant "conversations" for the wood-winds of which Schubert seemed to be so fond. The melody of the second Trio is found in the song,—"Der Leidende".

After the third entr'acte, comes the shepherd

melody, and the Shepherds' Chorus, followed by the Huntsmen's Chorus, and Ballet air in G-minor.

The last entr' acte is in B-minor, allegro molto moderato, 2-2 time. It is written in free sonata form. Ballet music, andantino, G-major 2-4 time, concludes the work.

SCHUBERT

Sakontala

"Sakontala" is an opera, planned by Schubert to be in three parts, only two acts of which were completed. Johann Philip Neumann wrote the libretto, the plot being a version of the Indian drama, 'Ring-Cacuntala', by Kshadarsa.

Spiegelritter, Der

"Der Spiegelritter" is a singspiel in three acts, written to words by Kotzebue.

Prince Almador, son of the King of Dummistan, sets forth on an adventure accompanied by Schmurzo, the jester. The magician gives him a blue shield, bearing the words 'Der Tugend'treu' which turns white on approach of danger.

SCHUBERT

Vierjährige Posten, Die

Schubert's operetta "Die Vierjährige Posten" in one act, contains an overture and eight numbers. Kotzebue wrote the libretto.

A sentinel David is on guard on a hill near a German village in which his regiment is stationed. Weary of his long watch, he goes into town and finds that he has been left behind by his regiment. He marries the daughter of a magistrate and settles in the town. After four years the regiment returns. Fearing that he may be arrested as a deserter, David puts on his uniform and resumes guard at the same spot. The general appears and rewards him for his fidelity.

SCHUBERT

Zauberharfe, Die

"Die Zauberharfe" is a melodrama in three acts to a libretto by Hoffmann.

The overture is really the overture to Rosamunde. It opens andante, with a few stately chords of introduction followed by beautifully melodious theme for oboe and clarinet; the cadence is echoed by the strings, the strings in turn taking up the theme with responses by the oboe and bassoon. An allegro vivace followed with the theme in the first violins, accompaniment by the other strings. The theme is repeated tutti, and the second theme, one of the most beautiful, is announced. It is repeated by the flute and oboe and at the close, a new rhythm is introduced and carried thru a long episode which introduces still another melody. All thematic material reappears in the development and the overture closes with a spirited coda.

Zwillingsbrüde, Die

"Die Zwillingsbrüde" is a one-act operetta which Hoffmann translated from the French for Schubert. The story is of the mistaken identity of two brothers, Franz and Friedrich Spiess.

SCHUMANN, Robert

Adventlied

"Adventlied" is a cantata or hymn for soli, chorus and orchestra based upon Rückert's text.

The story is of Christ's entry into Jerusalem. It reflectively considers his peaceful career as compared to earthly kings, and appeals to his servants to bear tidings of Him thruout the world, closing with the prayer that He will bring His peace to all its people.

It is in oratorio style, a melodious soprano solo,-"In lowly Guise thy King appeareth"-being the opening number. The sopranos and altos unite in a choral response, followed by a five-part chorus,-"O, King indeed, tho no Man hail Thee"-, the first and second tenors and basses starting and closing in full harmony with female voices. A soprano solo,-"Thy Servants faithful, Tidings bearing",- is then taken up by the chorus. The soprano solo and the female chorus continue with,-"When Thou the stormy Sea art crossing",- and then there is a male chorus,-"Lord of Grace and Truth unfailing"-, which is taken up by the full chorus, A choral,-"Need is there for Thyself returning",- and elaborately treated with interchanging harmonies and bold rhythms, leading to final choruses, intricately constructed, finally resolving into a double chorus of great power and religious exaltation.

SCHUMANN

Bilder aus dem Osten

These pieces were written while Schumann was reading Rückert's Makamen (Tales after the Arabic of Hariri) and while composing, he could not forget the strange hero of the book, Abu Seid, - comparable to the German 'Till Eulenspiegel', except that the former has more poetry and nobility about him, - and also the figure of his honest friend Hareth. Thus is the foreign character of the pieces explained. The first and fifth are not based on definite situations; only the last might be regarded as an echo of the last Makame, in which we see the hero concluding his merry life in repentance and penance.

SCHUMANN

Braut von Messina

"Die Braut von Messina" is an overture to Schiller's drama of the same name. It is scored for flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle drums and strings.

It opens with twenty-six measures of introduction, ziemlich langsam, C-minor 3-4 time. An accelerando at the close of this, leads into the main movement, sehr lebhaft, C-minor 2-2 time, regularly constructed in sonata form. The principal theme is set forth by the strings and wood-winds forte. A transitional passage of Moorish character, leads to the second theme, typical of Beatrice, the unfortunate sister of the rival brothers. This is played as a duet between the clarinet and bassoon. The development follows, the principal subject and the transitional passage being the material worked out most significantly. The recapitulation brings back the principal themes much as in the first part, and a coda closes the work.

SCHUMANN

Fantasie

This "Fantasie" for the piano has as its inspiration, a poem by Schlegel:

"Durch alle Töne tonet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den der heimlich lauscht".

The image shows three staves of handwritten musical notation for piano. The top staff uses common time (C) and features a treble clef. It begins with a rest followed by a series of eighth-note chords. The middle staff uses 2/4 time and features a bass clef. It consists of a continuous pattern of sixteenth-note chords. The bottom staff uses 2/8 time and features a treble clef. It contains eighth-note chords and includes dynamic markings such as 'p.' (pianissimo) and 'f.' (fortissimo). The notation is written in black ink on yellowed paper.

SCHUMANN

Scenen aus Faust

The "Scenen aus Faust" concentrates on the spiritual factors of Goethe's well-known Faust. Faust himself appears only in the first part.

The first part contains portions of the Garden Scene, Gretchen before the shrine of the Mater Dolorosa, and the scene in the cathedral.

Part Two opens with Dawn and Ariel's hail to sunrise; then there is the scene of the four grey sisters, -Want, Guilt, Misery, and Care,-striking Faust with blindness; and Faust's death.

The mystical transfiguration and the translation of Faust's soul to heaven, make up the last part.

The spirit of the great scene in heaven exactly suited Schumann's temperament and stimulated his genius to its best. Hardly a line has been repeated. There is little flagging or shortcoming; things seem to take form and fall into their place naturally. The rhythmical variety of the verse is reflected in the movement and speed of the music; the gradual increase of animation and ecstasy expressed in the words of the Hermit-fathers, and the Dr. Marianus, in the chorus of blessed youths and the younger and elder angels, the chorus of female penitents, and the voice of 'una poenitentium',-'sonst Gretchen genannt' is rendered to perfection.

The delicate swing and balance of rhythm in the

choral song,—"Dir, der Unberührbaren"— is a good specimen of the ease and spontaneity that distinguishes Schumann's declamation:

The image shows a handwritten musical score on two staves. The top staff uses a soprano C-clef and consists of a series of eighth and sixteenth note patterns. The bottom staff uses a bass F-clef and includes a bass clef, a key signature of one sharp, and a common time signature. Below the music, the lyrics are written in German, starting with "P Dir der Un-Ge-rühr-ba-ren Ist es nicht ge-kom-men Dasz die leicht Ver-fühlt". The lyrics continue across the staves, ending with a final note on the right.

The chorus addresses the Mater Gloriosa with the same theme. Thruout the Transfiguration, Goethe's verse is reproduced in melody of equal beauty and subtlety. The principal choral numbers are difficult to sing. The music emphasizes the points of the poem and explains the meaning better than any ~~contemporary~~. This is especially true of the words of the Dr. Marianus, and the final Chorus Mysticus:

"Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereigniss.
Das Unbeschreibliche,
Hier ist es gethan;
Das Ewigweibliche
Zieht uns hinan".

SCHUMANN

Genoveva

"Genoveva" is a four-act opera, the text of which was written by Robert Reinick following a tragedy of Hebbel's.

Schumann like Wagner, followed with his music the dramatic coloring of the story, in place of formal recitative on the one hand and the well-balanced strains of aria upon the other. The overture, however, now holds a place in all first-class repertoire of orchestral music.

The story of Genoveva is tragic in character and the overture strongly reflects this mood. It opens with a beautiful chord of the ninth, the entire introduction is cast in a mode of expressive melody, sad and pathetic. Upon this beginning, an allegro follows in which the principal subject accurately corresponds to Schumann's designation "Leidenschaftlich bewegt". Farther on a charmingly bright and truly delicious motive for the horns affords relief from the prevailing tone of gloom. There is then a rather laborious working up of the same two subjects and a return according to the usual canons of form. The work is very strong upon the side of expression, altho parts of it are not altogether successfully written for the instruments. The leading motives, no doubt belong to certain characteristic movements in the drama.

SCHUMANN

Intermezzo

"Intermezzo", opus 4 No. 2 is an intermezzo for the piano based upon Gretchen's song,—"Meine Ruh' ist hin"—from Goethe's Faust.

Mignon, Requiem fur

The cantata, "Requiem fur Mignon" has a literary background of Goethe's 'Wilhelm Meister'. It is opus 98 and arranged for soli, chorus, and orchestra. It is one of Schumann's most delicate and sympathetic compositions.

Nachtlied

The cantata, "Nachtlied" is based upon Hebbel's poem of the same name. It is arranged for solo, chorus, and orchestra.

SCHUMANN

Papillons, Opus 2

These "Papillons" are settings of Jean Paul Richter's "Flegeljahre". They are strikingly characteristic and even dramatic. They suggest characters, scenes and situations,—the stir and brilliance of the ball-room, particular masks and their manners, the spirit of the dances and feelings of the dancers, the tete-a-tete of the favored and unfavored lovers, Walt and Vult, and the beloved one, the incomparable Wina. Schumann says that the "Papillons" translate the masked ball into tones. The finale pictures the last scene of the ball and the dying away of the notes indicates the dying away of the noise of the carnival.

Ritornelle

"Ritornelle" is a poem of Rückert's which Schumann has set to music in canon form for male voices.

SCHUMANN

Spanisches Liederspiel

The "Spanisches Liederspiel" is a cycle of songs which Schumann has written to poems by Emanuel Geibel.

1 "Erste Begegnung" arranged for soprano and alto.

2 "Intermezzo" arranged for tenor and bass.

3 "Liebesgräue" arranged for soprano and alto.

4 "In der Nacht" arranged for soprano and tenor.

5 "Es ist verrathen" arranged for alto, tenor and bass.

6 "Melancholie" arranged for tenor.

7 "Geständnis" arranged for tenor.

8 "Botschaft" arranged for soprano and alto.

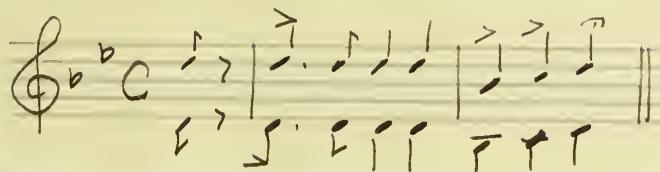
9 "Ich bin geliebt" arranged for soprano, alto, tenor, and bass.

SCHUMANN

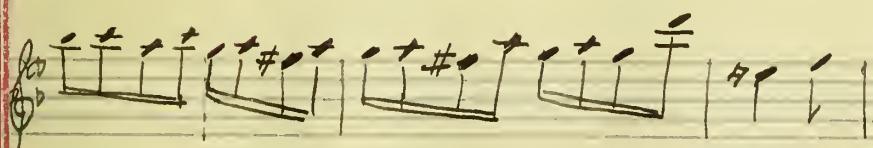
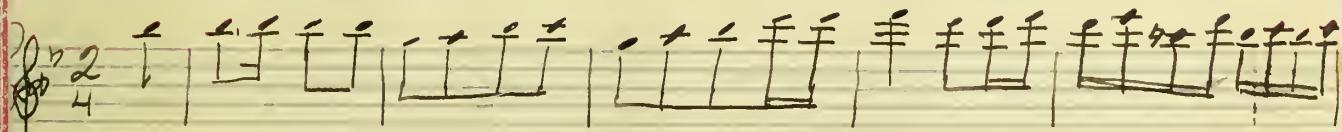
Symphony, Opus 38

The whole B-flat major Symphony was inspired by Adolph Bottger. The poem, of a somewhat melancholy concludes as follows: "Thou Spirit of the cloud, dim and dank, why hast thou scared away all my happiness? Turn O, turn thy course. In the valley rises spring". The composer really begins where the poem ends.

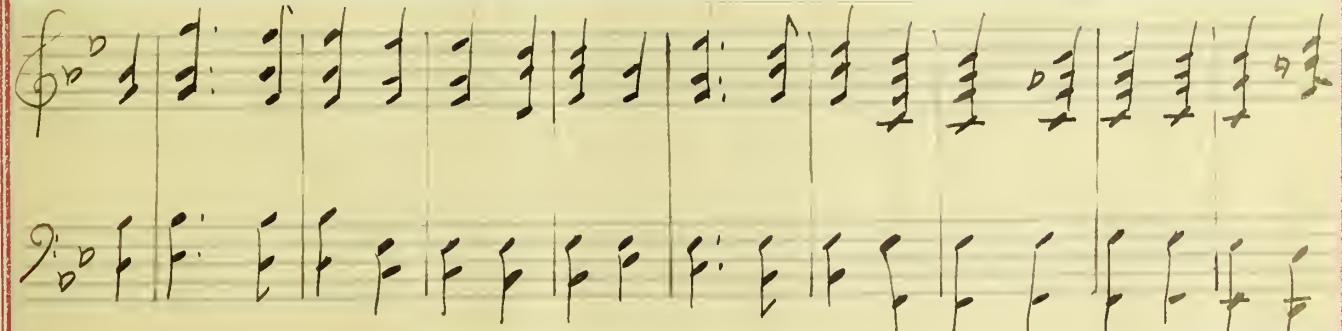
The introductory theme, andante un poco maestoso,

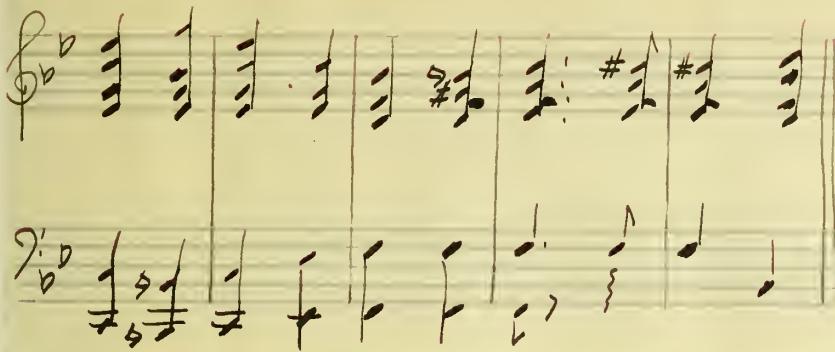


is really the first subject of the allegro.



After the recapitulation of the subjects, there is a new theme, a spring song:

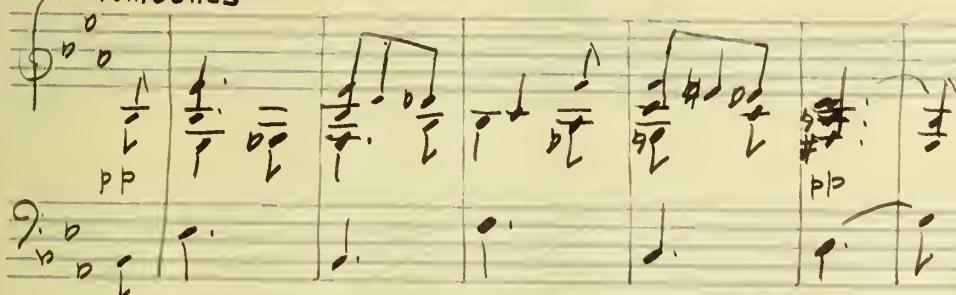




Toward the end of the Larghetto, a gentle melody recalling the early Beethoven. Then a new melody appears, anticipating the scherzo, gradually increasing until it bursts forth as the scherzo:

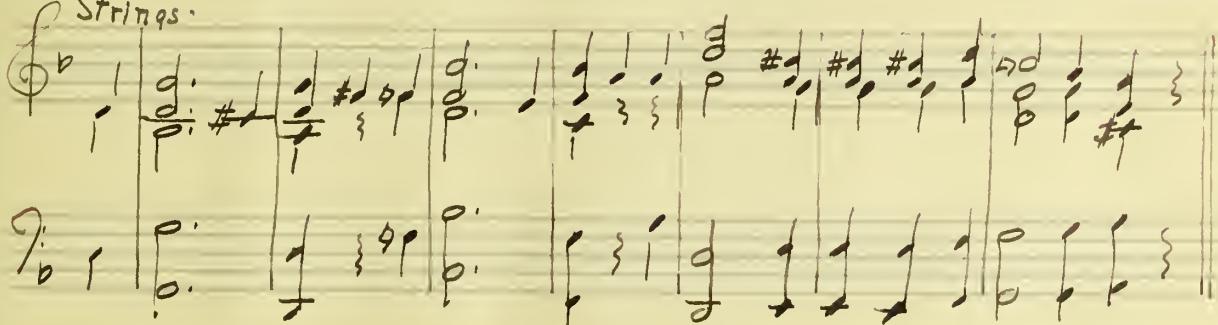
Larghetto $\text{♩} = 66$

Trombones



Scherzo molto vivace $\text{d.} = 88$

Strings



Finale

Flute Solo Cadenza

Flute Solo Cadenza

Horns Trombones Bassoon Strings

un poco ritard a tempo strings pizz.

SCHUMANN

Verzweifle nicht im Schmerzenthal

"Verzweifle nicht im Schmerzenthal" is a motet for a double chorus of male voices ,and organ, based upon a poem by Rückert.

There are several fine moments but it is somewhat long and heavy; and owing to certain chromatic progressions, it is rather difficult to sing.

SPOHR,Louis

Berggeist,Der

"Der Berggeist" is a romantic opera in three acts, the libretto being written by Doring. The subject is taken from the "Rübezahlg of Musaeus".

Jessonda

"Jessonda" is an opera, the libretto being by Edouard Gehe. It is derived from a play entitled "La Veuve de Malabar" by the French dramatist and poet, Lemierre.

The overture, which remains to this day one of the finest works of its class in the entire repertoire of the concert orchestra, is in the usual form, consisting of a slow introduction in E-flat minor, moderato 3-2 time, and a symphonic movement in E-flat major, vivace, 2-2 time. The introduction opens with a subject borrowed from one of the ensuing scenes, the funeral of the Rajah. This alternates with a more sprightly motive, announced shortly by the wood-winds and horns in E-flat major, the whole proceeding to the beginning of the overture proper, which starts with a theme from the commencement of the second act of the opera, the chorus of the Portuguese sailors. After a brilliant passage for the full orchestra, comes the second theme, -a flowing melody, first given out by the horn, with a running counter-melody in the violins. The usual developments follow, with interesting variation of key and scoring, and the movement is brought to a close with a spirited coda.

SPOHR

Kreuzfahrer, Der

"Der Kreuzfahrer" is a romantic opera in three acts, the text being written by the composer and his wife Marianne.

Vaterunser

"Vaterunser" is a cantata, arranged for soli, chorus and orchestra. It is based upon a poem by Klopstock.

SPOHR

Weihe der Töne, Die

"Die Weihe der Töne" is a symphony for orchestra. It is in F-major. A poem by Karl Pfeiffer is the basis.

The first movement, largo, indicates the silence of Nature before the creation of sound. The allegro shows the burst of joyous life, the voices of animated Nature and storm.

The first section of the second movement, andantino, is the Cradle Song and the second section is the allegro, a dance and serenade.

The third movement opens, tempo di marcia, being the music to the battle, and the regret of those left behind, and the return of the warriors. The second part, andante maestoso, is a Thanksgiving for the victory, founded on an ecclesiastical hymn of Saint Ambrose.

The larghetto, or Funeral Dirge which opens the fourth movement is a Lutheran choral, - "Begrabt den Leib". The last division, allegretto, portrays comfort in grief.

Zemire und Azor

Ihlee has made this version of the old story of 'Beauty and the Beast' for Spohr's opera. The incantation scene from the composer's 'Faust' is used as the finale to the first act and a duet from 'Jessonda' is inserted in the third.

SPONTINI, Gasparo

Agnes von Hohenstauffen

"Agnes von Hohenstauffen" is a grand opera in three acts, the librettist being Ernst Raupach.

The plot turns on the reconciliation, during the struggle between the Guelphs and the Ghibellines, of Henry the Sixth of Hohenstauffen, with Henry the Lion of Brunswick, thru the marriage at Mentz in 1194, of his daughter Agnes von Hohenstauffen with Henry, the son of the latter.

Nurmahal

"Nurmahal", "oder das Rosenfest von Cashmir", is an opera in two acts. Herklots wrote the libretto, taking the theme from 'Lalla Rookh'.

STADEN, Sigismund Gottlieb

Seelewig

"Seelewig" ("das geistliche Waldgedicht oder Freudenspiel") is the oldest known German musical drama. The words were written by Georg Philipp Harsdörfer. It contains singing and spoken dialogue. The characters are: Seelewig, soprano; Sinnigunda, soprano; Herzigilda, soprano; nymphs and shepherdesses; Gwissulda, a matron, alto; Kunsteling, alto; Ehreloch, and Reichimund, tenors, shepherds; Trugewalt, bass, a satyr.

An accompaniment is arranged for three violins, three flutes, three shawms and one horn.

STENGEL, Georg

Amadis von Gallien

"Amadis von Gallien" is an opera, the libretto having been written by Gieseke after a story by Wieland. The subject is a Portuguese knightly romance of the middle ages by Vasco de Lobiera.

WEBER, Carl Maria von

Abu Hassan

"Abu Hassan" is a comic singspiel, the libretto having been written by Franz Carl Hiemer. It consists of an overture, three duets, three arias, two trios, and two choruses.

The story of Abu Hassan—it was drawn by Hiemer from an Arabian fairy tale—concerns Hassan, a favorite of the Caliph of Bagdad and his wife, Fatima. Both being unpractical, they run deeply into debt and are hard pressed by the creditors. As it becomes necessary that money must be raised in some fashion or other, the two hit upon a plan of each giving out the other as dead. Hassan carries his sorrowful tale to the Caliph, and Fatima hers to the Caliph's wife, and both collect contributions to the respective funerals. When, however, the Caliph and his consort talk over the matter they are, not unnaturally, unable to agree as to whether it is Fatima or Hassan who has died. In order to settle the dispute they proceed to Hassan's house and there the true condition of affairs is brot to light. His sympathies moved, the Caliph provides for the couple, and Omar, a money-changer, who has endeavored to extort money from them, is punished.

The overture is scored for flute, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass trombone, kettle-drums, side drums, triangle, cymbals and strings. The opening theme, given to the violins, presto, A-minor, 2-4 time, appears also in the final

chorus of the opera. Indeed, much of the other material appears also in different scenes of the work. The theme is repeated in the full orchestra, fortissimo, and there is development of it. After a pause, three measures for the horns lead to the second theme, given out by the oboe in C-major, lightly accompanied by the strings. The cellos and bassoon repeat it and the violins and triangle proceed to work out the previous material. The recapitulation brings back the first theme in A-major, fortissimo. The second subject is not heard at all.

WEBER

Euryanthe

"Euryanthe" is a grand romantic opera written to a libretto by Helmina von Chezy.

Adolar, Count de Nevers, is betrothed to the beautiful Euryanthe de Savoy. Eglantine, her rival, in league with Lysiart, Count de Forest, succeeds in arousing Adolar's suspicions in regard to Euranthe's faith, and Adolar himself conducts his betrothed into the wilderness and leaves her to perish. Lysiart gets possession of Adolar's estates and marries Eglantine, but the latter, tortured by remorse, confesses the deceit practised upon Adolar and is stabbed by Lysiart. Adolar challenges the robber of his inheritance, but the combat is prevented by King Ludwig, who declares the offender forfeited to the law, and reinstates Adolar. Euryanthe, who has been found in the wilderness by huntsmen, returns and brings joy to all.

WEBER

Freischütz, Der

"Der Freischütz" is a romantic opera in three acts, the libretto by Friedrich Kind.

Weber is entitled to the honor of first having brought the folksong into opera in its complete simplicity and naiveté. He is also the first who made significant use of what we now call 'leading motives', meaning thereby the suggestive musical phrases employed for individual characterization.

"Der Freischütz" was the work in which these improvements first came to expression, and its popularity can scarcely be imagined. The overture, which is rather on the potpourri order, being composed of melodies which appear later in the work, has retained its place as a concert number and well deserves to be longer retained. It opens with one of the sweetest and loveliest of these folksong motives, for horns. Later we come to another of the characteristic innovations of this work, very daring in its day, but now so far surpassed by Wagner as to make Weber's hairraising instrumentation of the incantation scene in the wolf's glen, sound like a voluntary in a young ladies' seminary, with perhaps an innocent element of mystery throwing a light shadow upon it. The incantation music is strongly suggested almost immediately after the completion of the first melody, when the orches-

tra assumes the mysterious tone, the basses saying their single tone 'hush', and the other strings holding a diminished chord tremolo. Later the overture brings in first, the more passionate moments of the drama, and finally the joyful rondo of its closing.

WEBER

Jubel Cantate

The "Jubel Cantate" was written to words by Friedrich Kind. It is arranged for four solo voices, chorus and orchestra.

There is a short allegro introduction, followed by a chorus,-"You thankful songs upraise", the solo quartet joining in the middle. Then there is a tenor recitative and aria, very expressive,-"Happy Nation, still receiving", followed immediately by a soprano recitative and aria,-"Yet not alone of Labor comes our Plenty",- which is full of quiet beauty and devotional spirit and a vivacious aria,-"The gracious Father hears us when we call". A tenor recitative,-"The Air is mild and clear, and grateful to the Reapers", is followed by a short but powerful chorus,-"Woe, see the storm-clouds". The bass takes up the strain with,-"How fearful are the Terrors Nature brings", and the chorus in a majestic prayer,-"Lord Almighty, full of Mercy";another bass recitative,-"Lo, once our Prayer"; quartet and chorus of Thanksgiving,-"Wreathe into Garlands the Gold of the Harvest";tenor recitative and soprano,-"Soon noble Frmit by Toil was won"; and a stately chorus of praise,-"Father, reigning in thy Glory", close the work.

WEBER

Kampf und Sieg

"Kampf und Sieg" is a cantata arranged for four solo voices, a chorus consisting of soprano, alto, two tenors, and bass, and orchestra. It was written to commemorate the Battle of Waterloo, to a text by Wohlbrück.

There is a stirring orchestral introduction. The people's chorus heralding the approach of victory, opens the cantata, followed by a bass solo,-"Faith", with cello accompaniment. Bass, tenor, and soprano sing,-"Faith, Hope, and Love", a song full of feeling. A soldiers' chorus is mingled with the Austrian Grenadiers' March. The approach of the enemy is heard as the chorus closes with the majestic phrase,-"Mit Gott sei unser Werk gethan". The enemy's lively march is interwoven with the next chorus, which is a setting of Korner's prayer,-"Wie auch die Hölle braust". Then the battle, with the French national air defiantly sounding, followed by another soldiers' chorus, picturing the advance of the Prussian Jagers,-"Ha, Welch ein Klang", followed in turn by the simple strains of,-"God save the King". The fight is renewed, the music reaching a pitch of almost ferocious energy, then the joyous cry,-"Hurrah, er flieht", and the triumphant march of victory emphasizes the exultant,-"Heil dir im Siegerkranz". The rest of the cantata is lyrical, the voices of Faith and Love being heard again, leading up to the final majestic chorus,-"Herr Gott Dich loben wir", accompanying the solo chant,-"Gieb und er halte den Frieden der Welt".

WEBER

Leyer und Schwert

"Leyer und Schwert" is a setting of Körner's poem of that name. It is arranged for male voices. There are three numbers: "Lützows wilde Jagd"; "Gebet vor der Schlacht"; "Du Schwert an meiner Linken".

Natur und Liebe

"Natur und Liebe" is a cantata, arranged to words by Kind, for two sopranos, two tenors, two basses and piano.

WEBER

Oberon

"Oberon", an overture, was inspired by a poem of Wieland's. It is one of the most attractive pieces of the romantic school. There is a poetic idea behind it, which the music brings out most charmingly. Someone says:

"Softly sounding thru the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully thru the foliage, The fairy dance ends in a gentle sigh of love. Here we meet with one of Weber's most charming and original orchestral devices. This tender love melody is harmonized in three parts, the upper voice being sung by the violas and first cellos in unison, the middle by two clarinets in their low, chalumeau register, and the bass sustained by the second celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then a sudden crash of the whole orchestra,-the most sudden, the least expected, the loudest-sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incident in this bursting upon the unprepared ears of the audiences than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing allegro con fuoco begins with a very pleasing rapid figure

for the violins, an idea delightfully fresh and spirited. The second theme of this allegro, first introduced by the clarinet and then taken up by the first violins, is the melody of Sir Huon's love-song. The brilliant concluding theme is taken from the final stretto of Regis's grand scene,-"Ocean, thou mighty monster".

WEBER

Peter Schmoll und seine Nachbarn

Joseph Türke took the plot of his libretto for this comic opera, "Peter Schmoll und seine Nachbarn" from C.G.Cramer's novel.

The story is laid in the time of the French revolution, and is arranged as a singspiel with a spoken dialogue. The harmonies are original and the instrumentation novel and full of color.

WEBER

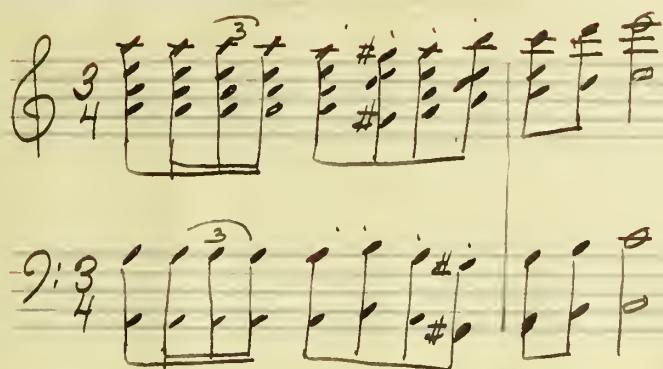
Preciosa

Weber was prevailed upon to write the incidental music for P.A.Wolff's four-act play, the plot of which is adapted from Cervantes' "The Little Gypsy Girl". Weber wrote the music, consisting of an overture, choruses, and ballet, in three weeks. Weber says:

"The overture begins with a dance characteristic of the Spanish Nationality. The Gypsy March, formed after a genuine Gypsy melody, follows, and out of this a glowing, dashing allegro develops, indicative of the happy ending, and largely combining the peculiarities of Spain and Preciosa".

Preciosa is the daughter of a Gypsy chief, banished to the Sierra Nevada, under guard of the captain-general of Andalusia, whose son falls in love with her. He is seized by the gypsies, who force him to allow them the freedom of the road. The captain tells them this is only an adopted son and a Gypsy, and Preciosa marries him. She finds an underground passage leading to the Alhambra, and the Gypsies seal the entrance and go there. The camp is deserted when the officers come there to enforce obedience.

The overture opens with an introduction, allegro moderato, in which the Spanish temper of the play is foreshadowed; the following, derived from the ballet-music, being one of its chief elements:



The main body of the movement has for its principal theme the following:



the Gypsy March to which Weber alludes in his letter to Wolff, and in which the tambourine is conspicuous.

After this has worked up to a brilliant climax, comes the second theme:



derived, like the material of the introduction, from the ballet music which appears later in the play.

WEBER

Rübezahl

J.A.Rhodes wrote the libretto for the two-act opera "Rübezahl" which Weber wrote. The story is founded upon a legend of the Riesengebirge. The most important numbers are: "Geisterchor"; recitative and aria for Kurt and the gnomes; quintet for four sopranos and bass, Prinzessin, Clarchen, Kunigunde, Elsbeth and Rubezahl.

Sylvana

"Sylvana" is a romantic opera in three acts; the text having been written by Franz Carl Hiemer. The characters are: Sylvana, soprano; Mechtilde, soprano; Klara, soprano; Rudolf, tenor; Abert, tenor; Adelhardt, bass; Krips, bass; Fust, bass; and Kurt, bass.

TABLE SHOWING THE COMPARATIVE USES OF
GERMAN AUTHORS IN MUSIC.

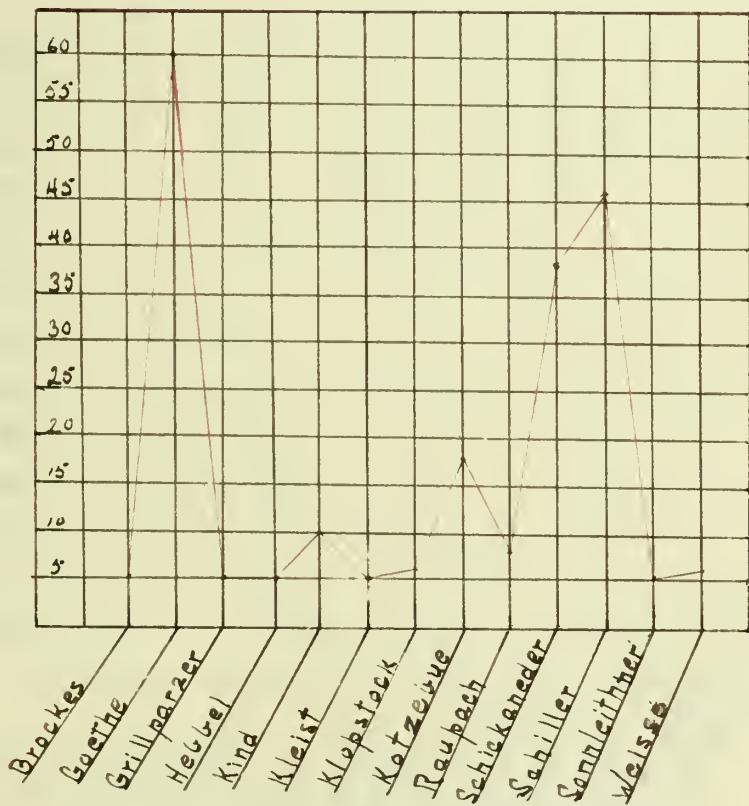
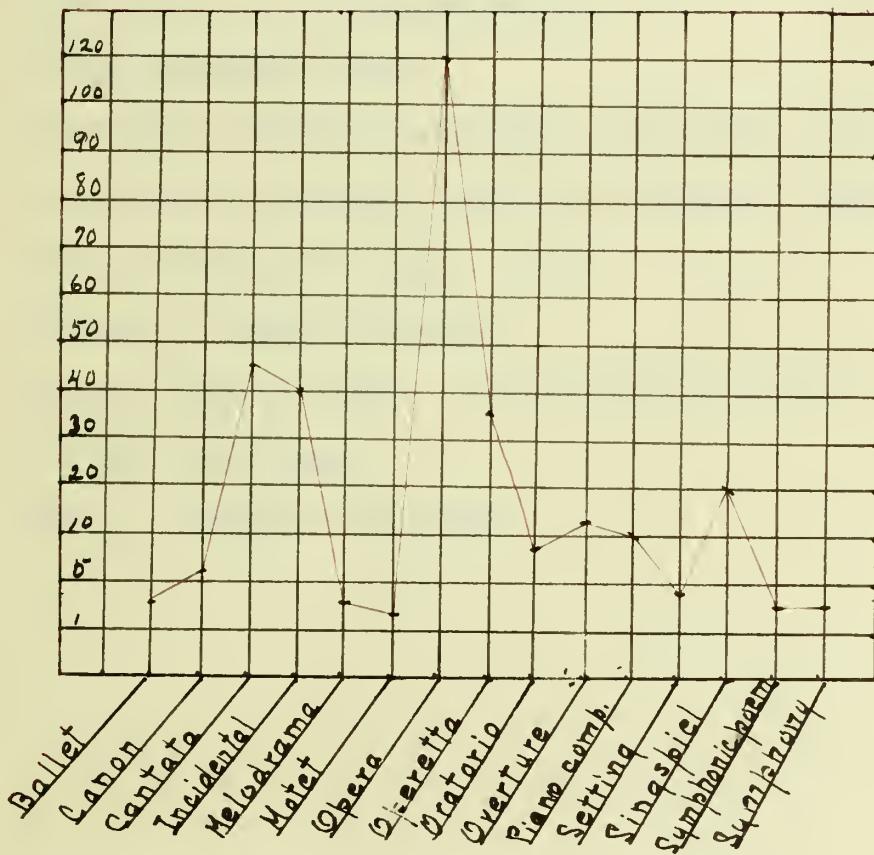


TABLE SHOWING THE COMPARATIVE USES OF
FORMS OF MUSICAL COMPOSITION.



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